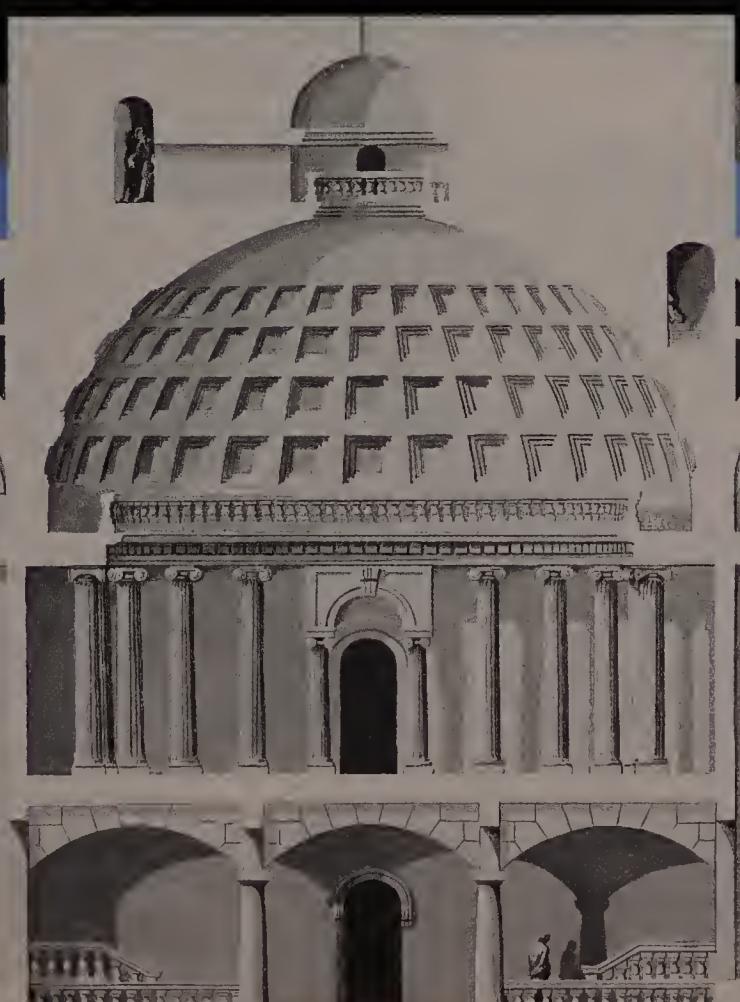


'To Create and Foster Architecture'

The Contributions of
the Boston Architectural Center

Bettina A. Norton



'To Create and Foster Architecture':

The Contributions of
the Boston Architectural Center

A Catalogue of The
Centennial Exhibitions

Bettina A. Norton

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One of the many ways that the BAC celebrated its successful centennial year in 1989 was with a series of exhibitions. This catalogue brings together the bulk of all three of them; for material which is repetitious, the axiom adopted is that any good lecture makes its point three times.

In addition, the BAC was asked to mount a summary exhibition at the Bank of Boston from March 26 through May 4, 1990, for the annual conference of the Society of Architectural Historians, held in 1990 in Boston.

Let the Record Show . . .

The men who met in a Boston office on August 27, 1888, to plan a new organization for architects had two goals in mind: "to create and foster artistic fellowship between those who feel an interest in architecture, and to aid the members of the profession toward a higher standard of thought and design." At the time, there were few formal architectural schools in the United States; the accepted pattern was for each major city to form its own club.

Boston at the time had over 100 architectural offices, clustered mainly between upper Beacon and Devonshire Streets. The most prominent firms were designing elegant houses in the Back Bay or the suburbs and large buildings for public and private institutions. But the big, new commissions were for office and apartment buildings, hotels, department stores, and theaters in the increasingly congested downtown. The Boston Architectural Club set up its first home in the heart of this activity and was officially incorporated on December 11, 1889.

The "fellowship" immediately took the form of regular lectures and exhibitions with catalogues (called "Year Books"), visits to recently finished buildings and factories of allied trades (like tile manufacturers), and a few informal classes, all run by the numerous volunteer committees. Evening classes were soon offered so that "members" could advance their skills, and the traditions of the Ecole des Beaux-Arts were stressed. From the first, the best practitioners in the field were sought to volunteer their services to teach watercolor, rendering in pen and ink, and drawing from life or casts. Professors from MIT and Harvard critiqued the members' work, some of which was sent on to the regional Beaux Arts competitions in New York. The club established an Atelier, like the great center of architectural education, Paris, and club members competed with students from Harvard and MIT in "conjunctive problems" for such prizes as the annual Rotch Traveling Scholarship.

As a club, a friendly mutually supportive society with its own "home," the young organization stressed collegiality; social events ranged from informal "smokers" to elaborate costumed plays, poking fun at their own profession. When the club finally bought a brick building at 16 Somerset Street in 1910, it created a two-story Great Hall – for communal socializing – and a top floor studio – for communal work. The curriculum was given more structure; "for the first time," the club secretary wrote, "a comprehensive system of work was arranged."

The club, like the rest of the profession, suffered through the Depression and World War II and emerged a somewhat changed institution. The Beaux Arts training gave way to the Bauhaus influence, already part of the curriculum at Harvard and MIT. The BAC curriculum began to offer classes in Post-War planning; the "Club," under fire from the city for tax purposes, became a Center; and women, once invited to participate only in social events and exhibitions, were finally allowed to become full-

fledged members. Now effectively independent of the two more formal architectural schools, the BAC's slightly restated purpose was "to provide instruction in architecture and related fields by evening classes and otherwise for draughtsmen and any others interested . . . , especially those whose employment might interfere with such education in formal schools," and two new scholarships were established for worthy students, though they were still called "members." But in spite of all the changes, the Atelier system was retained; through its loyal Dean Arcangelo Cascieri, the BAC still stressed "fellowship" and "aid."

In 1957, the Commonwealth of Massachusetts announced that it was taking the Center's property by eminent domain, forcing it to relocate, but once again it adapted to the change, and its new building at 320 Newbury Street provided the opportunity for the BAC, at just the right time, to expand its curriculum and mature into a formal, albeit out-of-the-ordinary, educational institution: the corporation charter was further amended in 1965, for the first time referring to "the operation of a School of Architecture"; the Director of Education established programs which put it on the national map and eventually led to accreditation in 1971, a watershed in the history of the BAC; and in 1979, the BAC was granted authority to award the Bachelor of Architecture degree.

Through the years, the education program has never lost its initial intent to provide classes in the evening for those who work in architectural firms during the day. Only the emphasis has changed, to stress the mutually beneficial rewards of the unique BAC system. The cost of an education at the BAC remains exceptionally low, and other scholarships have been added. Today, at its Centennial, the Boston Architectural Center is not only a bargain, but maintains the oldest concurrent work/study program in architectural education in the United States.

From "Club" to "Center," the four basic tenets of the BAC – open enrollment, low tuition, volunteer faculty, and the work/ curriculum program – remain intact. With its full evolution into an accredited school of architecture, the communal *Vie de Boheme* of clubmembers in the Beaux Arts period and the comradely support of the 1930s has been replaced with the personal self-confidence of the modern graduate.

All exhibition photographs not otherwise credited are from the archives of the Boston Architectural Center, with copies provided by the BAC's Media Services.

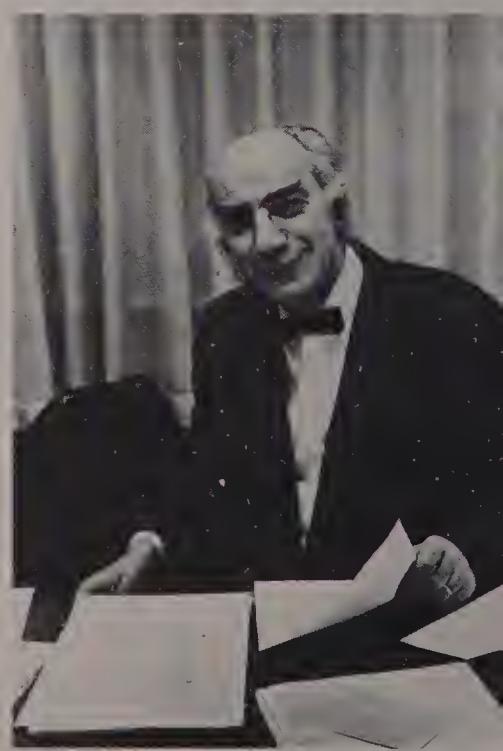
"Come in."

Dean Arcangelo Cascieri, who has been part of the BAC for 67 years, is the symbol of much that is right with it; he has been loyal to its ideas, effective in its cause, and forever accessible to students. As a first-year student in 1922, the Dean was in the famous Harvard Professor Harry W. Gardner's last class at the BAC, but was quickly advanced (along with Edward Durrell Stone) upon receiving First Mention Placed for "a garden gate" – a fashionable first-year problem.

The Dean became a director and a member of the house committee in 1927 and then a member of the all-important education committee, in charge of curriculum for the Club. By 1937, he was considered the Head of the BAC, and the honorary title of "Dean" was given to him in 1943. When the BAC was given authorization to grant a Bachelor of Architecture degree in 1979, the first one went to Dean Arcangelo Cascieri.

His tenacity and loyalty maintained the Club through a long period of three crises – the Depression, the changes in architectural education going on at the same time, and then World War II and the evolution from Club to Center. He stands for the original purpose of the BAC – an educational meeting-ground for "mutual encouragement" to all those interested in the profession of architecture.

A sculptor, Cascieri is a prime example of the BAC member whose profession is not architecture, but is related to it. The BAC, organized at the height of the Arts and Crafts movement with its tenet of coordination among disciplines, encouraged such participation from the first, as an anonymous contributor described it in *The American Architect and Building News* for September, 1888: in order that "our growth be large and liberal in its scope, we need the association with the painter and the sculptor, . . ."



The idea for the Boston Architectural Club was born on August 27, 1888, in a meeting in the architectural office of Cabot, Everett, & Mead. All three principals of the firm became incorporators a year later, on December 11, 1889, along with members of five other architectural firms in Boston: Robert Andrews, of Andrews and Jaques; R. Clipston Sturgis; Robert S. Peabody of Peabody & Stearns; C. Howard Walker, of Walker & Best; and Clarence H. Blackall. Fellow incorporator A.H. Davenport, the famous millionaire furniture manufacturer, later donated the carved oak furniture still being used today throughout the present building.

The most important person in founding the BAC, if not the originator of the idea, was Clarence H. Blackall. Two of the other signators – Partridge and Porter – were draughtsmen who worked for him, and on September 18, 1888, he was elected the first president. An article probably written by him, in *The American Architect and Building News* for October 6, announces, "We are to organize, in other words, an artistic club, whose chief direction shall be in the lines of architecture, the mother art." The intent was to create "a comfortable lounging-room where the members can meet in the odor of architecture, smoke friendly pipes, slander each others' latest productions and gossip over the architectural oddities."

The first rooms of the BAC were at 6 Hamilton Place. Blackall's office was nearby – above the entrance of the Music Hall. Soon, however, the BAC was looking for another location which it could occupy with the Boston Society of Architects.

The poster for the first exhibition in 1890. The *Sketch Book of the Boston Architectural Club, 1890*, a catalogue of work in the first exhibition, also included the first list of classes: Pen & Ink, taught by D.A. Gregg; the preparatory class for the Rotch competition, by Cram & Newton; Life, by Albert H. Munsell; Modeling, by Andrew Garbutt; Sketch, by Charles E. Mills; and Water color, by Ross Turner. From the very first years, the BAC was committed to offering the best possible instructors. Inclusion of a class to prepare for the Rotch competition is a clear indication that the Club intended for its class-taking members to have the opportunity to become top-rate architects.



The Boston Architectural Club Exhibition of 1904 was one of several held annually at the Boston Art Club, at which drawings by architects were displayed. Exhibitions from the beginning were a very important part of the program at the BAC, both for their educational and social benefits. There were usually three or four a year, one of which, starting in the 1908, was student work alone; MIT and Harvard already were participating, and the BAC sought participation from the architectural schools at Cornell, Columbia, Carnegie Tech, U. Penn, and Rhode Island School of Design. Some work was even forwarded to the New York League exhibit – another piece of evidence that the BAC had high expectations from its members right from the beginning.

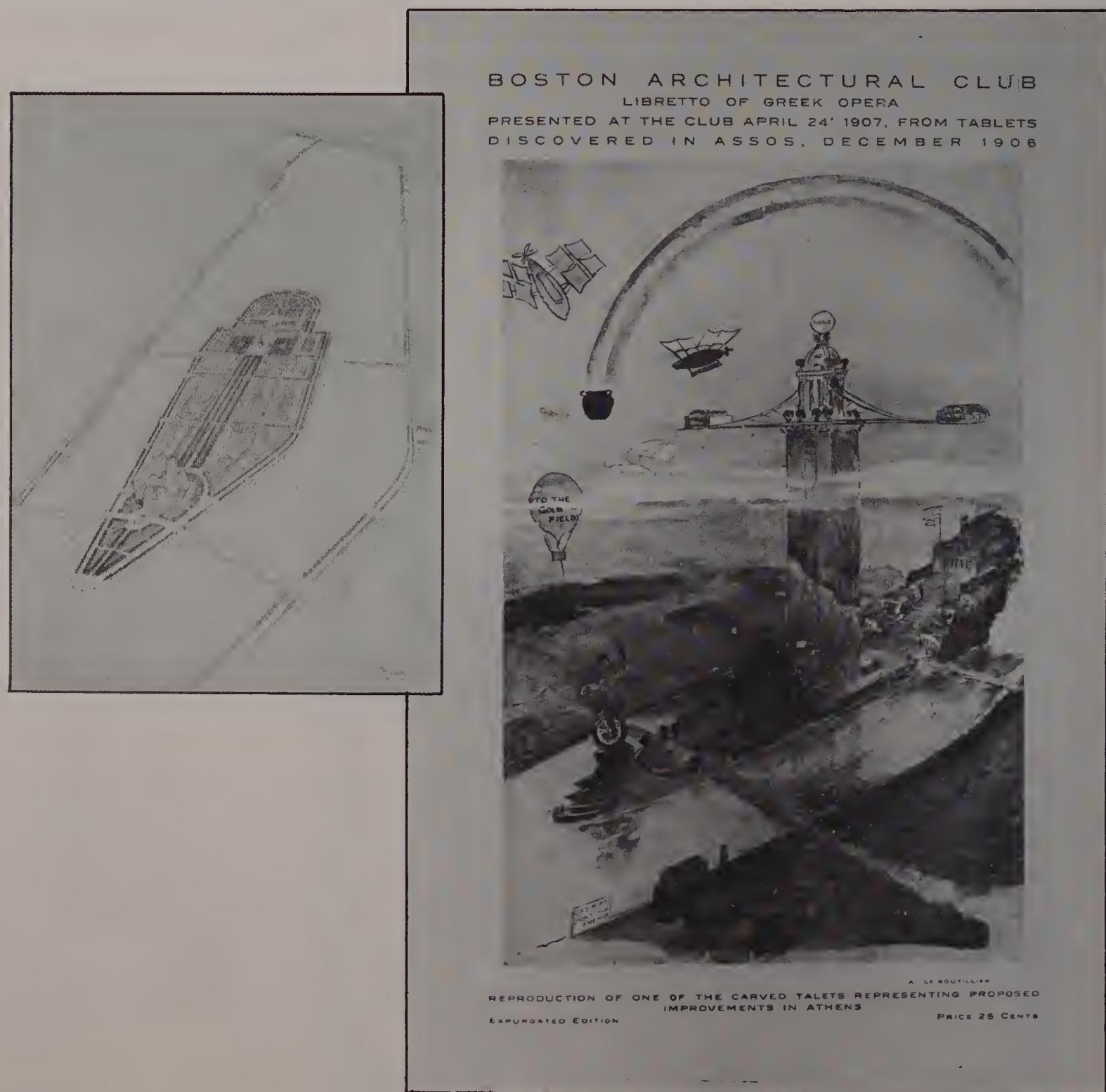
By 1905, classes were offered in Plane Geometry, Architectural History, Advanced French, Building Construction, Drawing (Schroff), and Plans & Orders (Clapp, Shaw, Ames, Little, Lord). Members of other prestigious Boston firms were joining in to help teach.



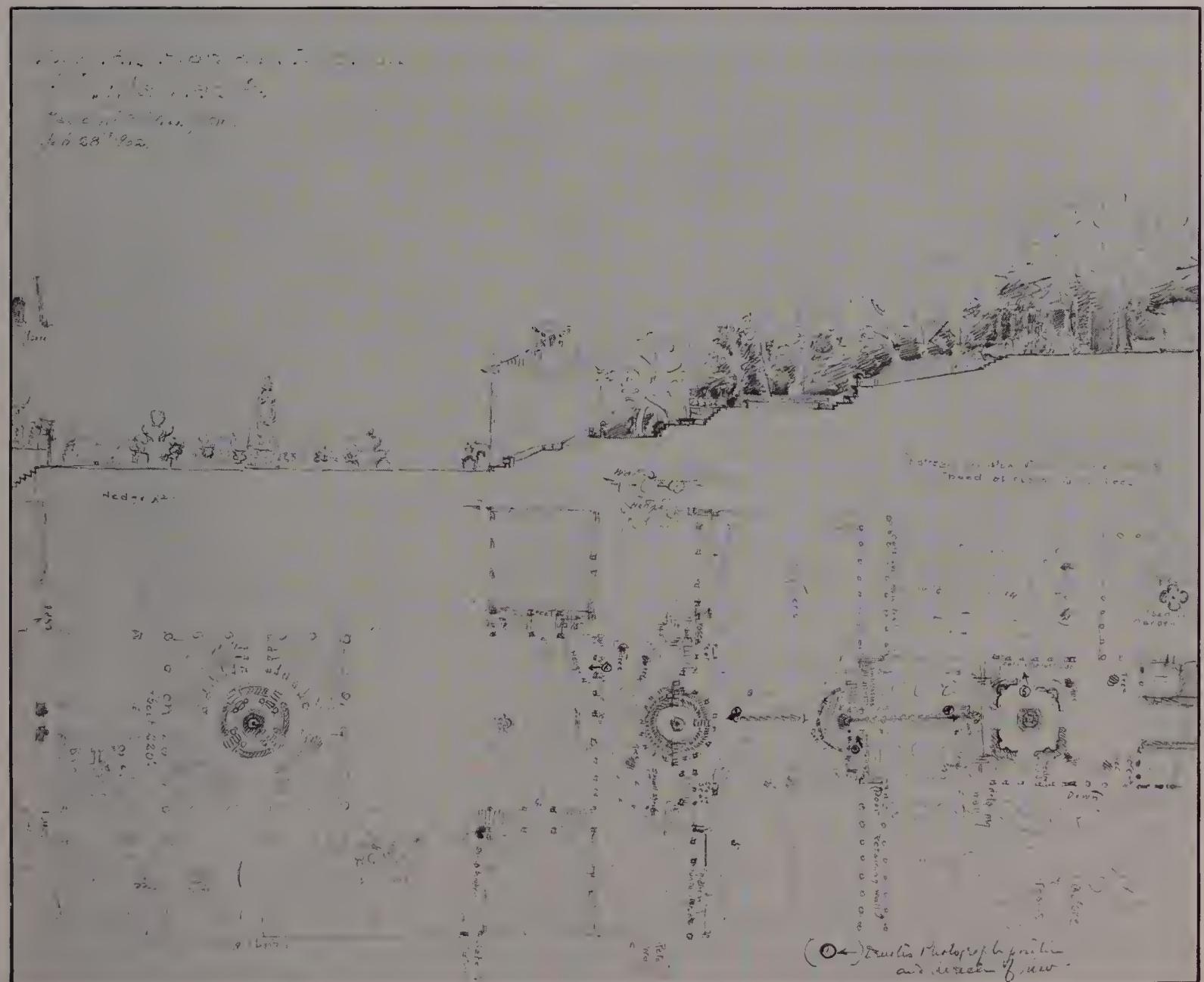
The Report made to the Boston Society of Architects by its Committee on Municipal Improvement was issued in 1907 "in the hope that it might lead to fuller investigation by competent authorities into the subject of the municipal development of Boston." Contributors also included five BAC incorporators. This proposal was contributed by Ralph Adams Cram; note a similarity to the Ile de la Cité and Notre Dame Cathedral in Paris.

Astute eyes might detect more recent similarities to the submissions of some of the entries in the 1988 Boston Visions competition . . . or that the BAC production that same year of a "Greek Opera," an amusing divertissement, could only be interpreted as a parody on Cram's contribution to the high-toned BSA pamphlet. Compare, for example, the presence of "cathedrals" in both the serious version and the spoof.

Report courtesy of Bettina and John Norton; "Opera" from the BAC archives.



The Sketch Plan and Section of Villa Lanté, by William Stanley Parker, dated Jan. 28th 1902, was "made with W. L. Mowll," a BAC student who was later an assistant professor at Harvard's School of Architecture, BAC critic, and practicing architect. His firm specialized in theater construction — there are references to ones designed by him in Malden, Allston, and Central Square, Cambridge. Mowll later won second place in "Oils" in the BAC's annual summer sketch exhibition for 1930.



The Club headquarters were at 16 Somerset Street from 1910 to 1965. A year after moving in, the secretary wrote that, "for the first time, a comprehensive system of work was arranged . . .", and M. Duquesne, holder of the Grand Prix de Rome and Professor of Harvard, became a patron of the Club Atelier.



The center of club activity was the Great Hall, with plastered walls and timbered ceiling. The walnut frieze inscribed "Gift of Ralph Adams Cram in memory of Leonard Stotes of The Royal Institute of British Architects, March 28, 1912," benches provided by furniture magnate A. H. Davenport as part of the furnishings for the first club rooms, the wrought iron railing, the vase, and the door into the current BAC offices are all artifacts from the Boston Architectural Club at 16 Somerset Street. They – plus a now-lost stained glass window and a hooded fireplace – decorated the Great Hall, center of social activities and lectures for over 50 years. The new larger clubhouse dictated a change in administration as well, and soon there was an administrative staff person.

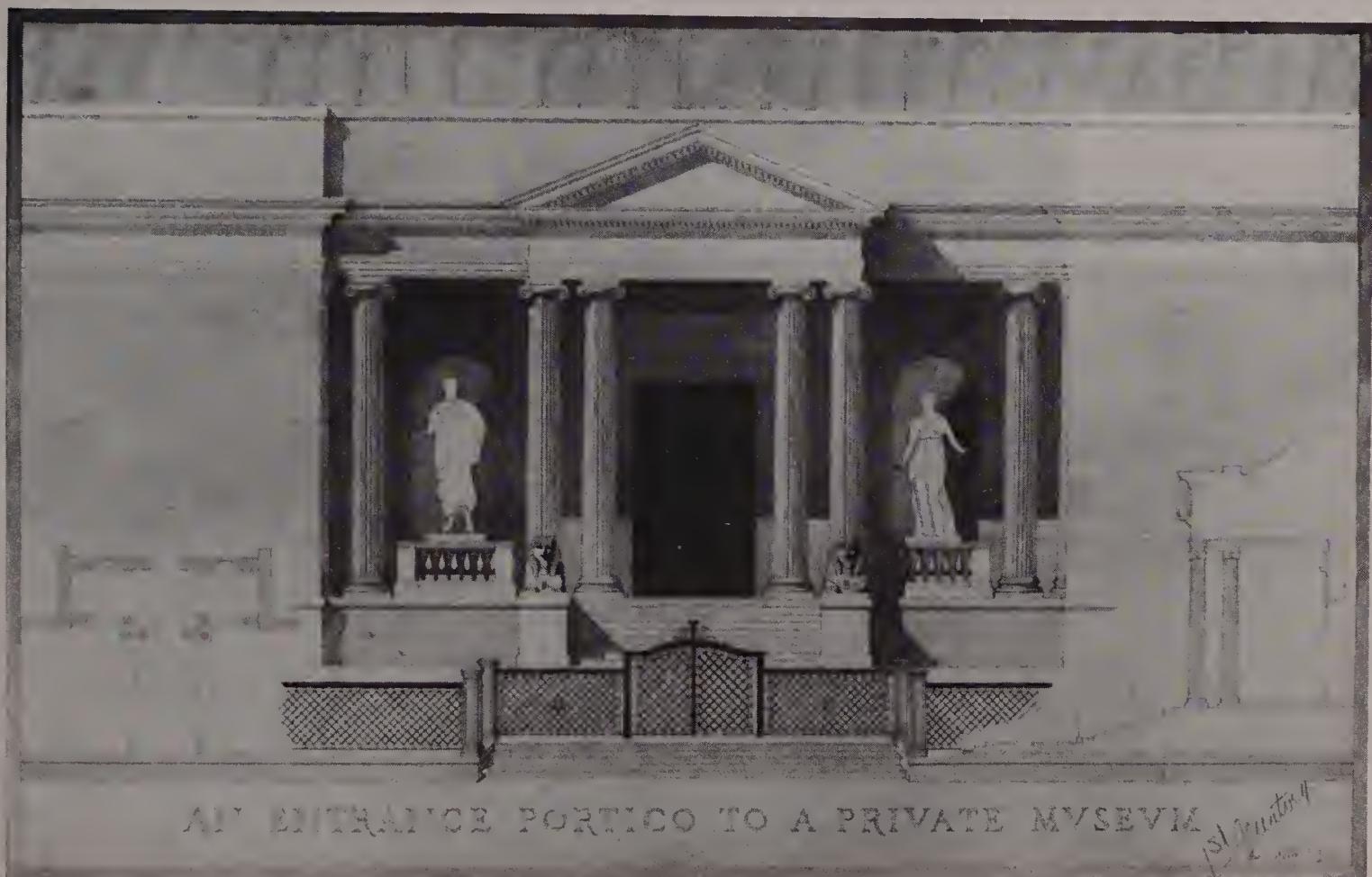


For the New Year's Eve "Masque" in 1910 to celebrate the opening of the new BAC house, entertainment was an "architectural morality play." The report says that architects were invited from other cities in the U.S. and Canada. The line drawing of the Renaissance-inspired "Masque of Architecture" in the Dean's office at the BAC provided names for this previously unidentified photograph from the BAC Archives. Prominent Boston architects, such as Ralph Adams Cram, R. Clipston Sturgis, William S. Parker, Louis C. Newhall, Charles H. Walker, and Robert C. Andrews, had a good time at the opening of the club house at 16 Somerset Street.



An Entrance to a Private Museum, by George T. Kelly, a 1915 Beaux Arts drawing, is the earliest example in this exhibition of student work in this genre – the modus operandi of the BAC from its founding until the late 1930s. The technique advocated careful rendering in pen and ink with watercolor washes and was the high-point of the curriculum of the time. Problems were given out by the critics, who then rated them: 1st Mention Placed, 1st Mention, Mention, and X (fail). (A later rating system was HP (high pass), P, LP, and F (fail).) The best drawings were entered in the Beaux Arts Society competition in New York. Kelly later worked for many years for the city of Boston and lived in Dorchester.

Drawing Courtesy of David Burson, Burson & Finch, Architects



A Paris Atelier and that of the Boston Architectural Club – hard to tell the difference!

From the beginning, the BAC Atelier attracted aspiring architects. The BAC was sending entries to the Beaux Arts competition in New York at least by 1894, and when the Club joined with the BSA the following year to establish the Free Architectural Atelier, “it was thought best to modify the original programme of lectures and to substitute a somewhat more historical series which should be of special value to the students of the Atelier.” Messrs. Bartlett, Walker, Despredelle, and Munsell from MIT and Harvard helped set up the curriculum, and the Atelier was open for students all the time. The Atelier concept continues to this day, and although the formal affiliation with the BSA was given up only two years later, the two mutually supportive organizations shared the same quarters for years.



The popular assigned programs in the 1920s were for "entrances." Harry Gulesian's rendering, replete with Classical sculpture, was for a Players' Entrance to a Stadium.

Courtesy of Harry Gulesian



John B. May, Jr.'s "entrance" for the Class B Analytique, embellished (later?) with a nude female sculpture, was for a museum.

Courtesy of John B. May, Jr.



George T. Kelly's submission for the Class B Analytique, problem of "A doorway" was framed in beautifully painted green marble columns.

Courtesy of David Burson, Burson & Finch, Architects



Isidor Richmond won the Rotch Traveling Scholarship from the BAC in 1923. In the 1920s and 1930s, he was also teacher (Two-Week Sketch Class), on the important education committee, and president of the BAC. He was a partner in the firm of Carney and Goldberg. His watercolor of the Cortile, Palazzo della Cancelleria in Rome is typical of the drawings (envois) requested by the Rotch Committee from its recipients while on tour.

Courtesy of Jocelyn Field

The Rotch Traveling Scholarship was and still is the coveted prize for architectural students. The prime founder of the BAC, Clarence H. Blackall, was the first recipient in 1884, and when he returned to Boston he became first president of the BAC and permanent secretary of the Rotch Scholarship Award committee. BAC members fared well, receiving close to 50% of the coveted scholarships until Blackall retired from his post in 1940.



Rotch Scholarship Winners who attended the BAC:

- 1884 Clarence H. Blackall
- 1886 George F. Newton
- 1889 Henry Bacon
- 1894 Harold V. MacGonigle
- 1897 Henry B. Pennell
- 1898 Louis C. Newhall
- 1901 William L. Mowll
- 1902 James F. Clapp
- 1904 Frederick C. Hirons
- 1907 Otto Faelton
- 1908 Israel P. Lord
- 1910 Joseph McGinnis
- 1911 Niels H. Larsen
- 1915 Frederick R. Witton
- 1916 Ralph T. Walker
- 1917 James N. Holden
- 1920 Robert M. Blackall
- 1922 Wallace K. Harrison
- 1923 Isidor Richmond
- 1924 Eugene F. Kennedy
- 1925 Walter F. Bogner
- 1926 Louis Skidmore
- 1927 Edward D. Stone
- 1931 Carney Goldberg
- 1932 Carroll Coletti
- 1933 George S. Lewis
- 1934 Nembhard N. Culin
- 1938 Malcolm Robb
- 1940 George R. McClellan
- 1954 Paul J. Carroll
- 1964 Harry Eagan

Arcangelo Cascieri did two drawings, a plan and section, and elevation, of a railroad station, for Problem V in May, 1926. By then, the Dean was Massier of the student Atelier. The head of the all-important education committee, which oversaw curriculum at the time, was Henry Shepley, father of Hugh Shepley, who later also was a BAC student and is now chairman of this BAC Centennial Celebration.



The initiation ceremony for a new member of the student Atelier, held at the BAC's Great Hall, shows Arcangelo Cascieri as Massier. He and the Sous-Massier and Scribe presided over this re-enactment of a medieval ceremony, which sometimes included a procession with evergreens and incense through the Great Hall, filled with A.H. Davenport's gift of massive, Elizabethan Revival furniture. Novices were required to accept the Atelier pledge. Then everyone got to eat.

"The boys" did not ignore local opportunities. The back page of the December 1928 Bulletin refers to a respite from a "charette" spent at the nearby "Howard Anthenium," (read, Athenaeum) noted for its naughty vaudeville routines.



"Movie Palaces" and other houses of entertainment became popular subjects for programs in the 1930s – at the height of the Depression. They were good for the psyche. Carrying the fantasy along, Joseph Di Stefano produced an elegant wine cellar and equally luxurious lounge for an ocean liner. The latter was for the competition for the BSA Prize, a scholarship offered by the closely related institution. Mr. DiStefano won the MIT scholarship in 1933. Many of the invitations to social events in the 1930s, some nostalgic ("Boston 1888") and some exotic, ("A Moorish Bazaar"), were drawn by him.

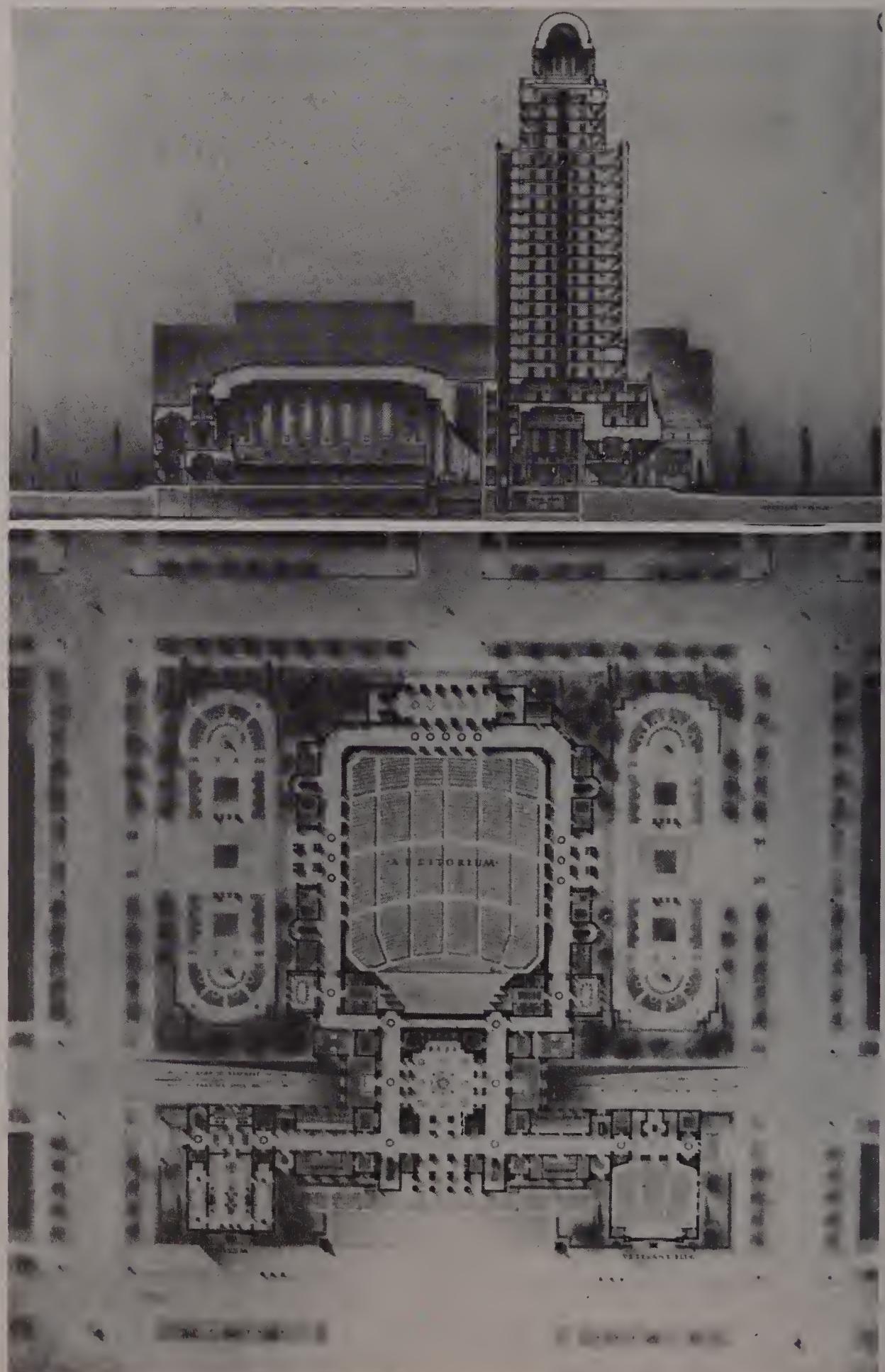
Courtesy of Joseph Di Stefano

Conjunctive problems were still being held among the three schools – Harvard, MIT, and the BAC. "I am a citizen of the United States" a phrase used by students in competitions, may seem in these more racially conscious days to have been used by those competitors with southern European surnames who felt the existence of bias, but it was actually an "old chestnut" held over from the days when Americans participated in the Paris competitions.



George S. Lewis' drawing for a concert hall was done for the Class "A" Conjunctive Project II. As the 1931 Bulletin pointed out, the practice of architecture was changing, irrespective of hard times; Professor Haffner informed his students in his critique that the public now demanded speed and convenience, and Lewis' winning design provided ramps for – the automobile.

Courtesy of George Stephen Lewis



The high-spirited annual Balls continued, however, and for several nights, members decorated the Great Hall. The Ball of 1929 was called "The Streets of Paris."



BAC members suffered through the Depression along with their whole profession, but members still continued the good times. They laughed at their straitened finances and were caricatured cavorting on their "buildings" before an astonished jury. Each man had his own mug for the often-held "Smoker." Fostered by the Atelier system, the "boys" were used to working – and carousing – together, and the more advanced members traditionally helped the newer ones.

Club members enjoy "la vie de Boheme" on the roof of 16 Somerset Street, probably after an all-night "charrette." Holding the bottle on high is Carmen di Stefano, whose watercolor of the railroad station at Canton Junction, Mass., in the exhibition was winner of the Summer Sketch competition of 1936. The Summer Sketch was one of three regular exhibition themes in the 1930s and 1940s; the others were Student Work and Rotch Competition drawings. Judges were usually prominent artists such as Charles Hopkinson, Charles Woodbury, and John Whorf. As for the date of this photograph, "Can't be later than 1934," says one of those pictured.



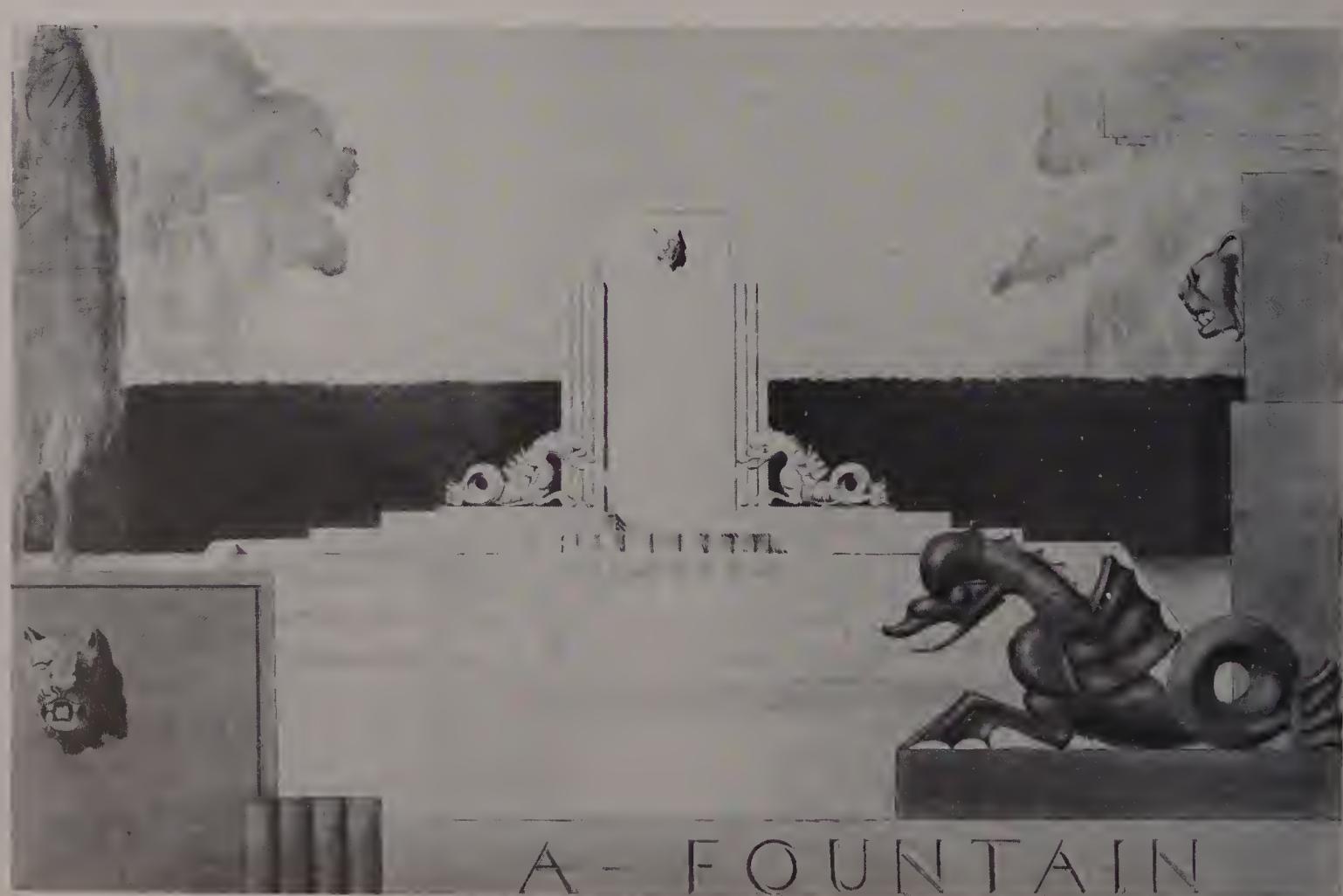
George Lewis won the Rotch competition in 1933 for
"A National Institute of Geography."

Courtesy of George Stephen Lewis



In spite of one decade of the Depression, the problem given to students such as Irving Salsberg in the Analytique class of 1940 was for "The owner of a large estate [who] wishes to have a Monumental Fountain and Swimming Pool erected in his sunken garden." The Beaux Arts tradition continued at the BAC, in spite of curriculum changes at Harvard and MIT.

With the arrival of Walter Gropius at Harvard's Graduate School of Design in 1936, the Bauhaus curriculum was firmly installed, and the school no longer participated in conjunctive problems with the BAC. But MIT's new dean William Emerson continued to provide instructors; he was impressed by Dean Cascieri's presentation and admitted that (in the Dean's words) "the BAC is not the Old Fogey institution that I had been led to believe it was." Emerson remained a steadfast friend of the BAC through the worst of the Depression. Dean Cascieri credits him with "engineering" the MIT scholarship for BAC students, and in addition to serving as critic and continuing to help provide faculty annually, Dean Emerson promoted a committee to address the fiscal problem and even opened his own pockets to contribute substantially to the BAC Educational Endowment Fund.



Meals together were an important part of the fraternization encouraged among members of the profession and the young, aspiring architects; special dinners were a good way to thank the volunteer faculty. The BAC also offered luncheons from the early 1900s until the Depression took its toll, and participated in an Annual Combined Dinner of the architectural clubs of MIT and Harvard.

Although the menus and invitations were never meant to be saved, they provide in many cases the only known portraits of many early members. They also show the high spirits which helped the club through the rough times. And although Art Deco style had replaced the Beaux Arts, Classical architectural terms were still familiar enough to be parodied in the entrées of the blueprinted dinner "souvenirs." Punning on architectural terms was part of the fun, although the misspelling of "deserts" in one autographed menu was probably unintentional. Copies of this invitation were "chiseled from Spaulding Moss," once a prominent Boston drafting supplies company. Training in the Classical orders, also a feature of Beaux Arts education, was still being offered at the BAC, though it would be discontinued after the War.

The Evolution of a Project

Listen, my children, etc!

The critic reads the program, so, the gist of it we'll get!

Sort of gives us food for thought and work, while we charette!

Did you hear the trial about the building's success?

Then we have that jury gang, -- the problems they assalt!!!

They never judge 'em right, the punks, so don't mind if you fail!!!

Boston Architectural Club... ATELIER. BANQUET
May 10th, 1934

Relentlessly given by the ATELIER MEMBERS to the critics (?) BOO!-OO! and the jurors (BOO!-OO!) in spite of their blindness to the sterling qualities of our year's accomplishment
so help me!

MENU...

Tomato BRUCE cocktail
ninety proof

Baked RICHMOND, Virginia Ham
with THAL kinds of GERVAS/ sauce

New CLINCH LYNCH Spin'ch
what's the difference

CASHEW-ERI nuts
only two to a customer

NEWELL-post toasties
a pick-me-up for the morning after judgement

SCHATZ Cincinnati Brew
that dark BROWN ale

Chopped critic à la mode
with THOMPSON'S Spa ice cream

Please note:
That's ALTER is to eat, try to look satisfied.

FOR THAT AFTER BANQUET FEELING — VISIT THE WALDORF !

YAHNT PAID YA DUES!
BUFFY THE HUNTER

—and now they're here to munch and chew, their deeds of dirt done well !
So three big cheers we give to them, — their just reward— — —

LIKE--FUN !!!

Ode to critics
by the Atelier Inmates.

THANX TO D.L. MAKEPEACE FOR PRINTS

A pencil note in the margin of the exhibition catalogue of 1939-40 says "girl student work"; the Education Committee "imported girl students" for its Open House. The distaff side was invading the BAC, though women were not to be allowed to attend a class until the last year of World War II, when there was a shortage of eligible male students. The war also forced the BAC to hire women instructors — Nancy McClelland for "decor" and Miss Elizabeth M. Herlihy for one of the instructors in Introduction to City Planning.

A few women had appeared earlier in the BAC history, though they were not allowed to study architecture. Miss Ida Ryan was told on Sept. 19, 1906, that "membership is the principal requisite for eligibility to the class," and she presumably knew that only men were members. Capable women architects like Lois Lilley Howe, of Cambridge, who had won a first prize in the the Summer Sketch Exhibition of 1930, could not become members. When women were to be included at a BAC social function in the early years, however, the printers were instructed to use their most formal cursive script for the invitation.

Women were not without their virtues for the Club. The Ladies Auxiliary in 1927-28 began "presenting social events, planning lectures for the lay public, . . . and *raising money* . . ." Robert Blackall's report in 1931 of his attempts to balance the budget noted that the yearbook was unprofitable for the previous four years, but, "on the other hand," the Women's Auxiliary Committee had realized "net profit of \$1,200 for each of the last three years." Lectures and social events often were sponsored by the "faculty wives"; new organizations such as the Women's Division of the Architect's Emergency Committee also raised much needed funds by running lecture series — and both Mrs. Lamb and Mrs. William Emerson, as members of the refinancing committee in 1939, pledged substantial support. This role of women at the BAC continued into the 1960s.

The BAC was a familiar item on the Society pages of the Boston papers, all promoted by the BAC's publicity director, Barbara (Mrs. Ralph) Walker, herself a reporter. With a large coterie of volunteer women, she ran lectures and teas and wrote press releases and articles; visits of famous architects like Buckminster Fuller were given much press.

The students on a visit to the Fletcher Quarry in Chelmsford, Mass., in 1947, included two women. In the absence of any evidence, it is still likely that they are the two referred to in a contemporary article on women studying architecture at the BAC: one, because she wanted to be able to say what kind of house she wanted when her husband finished business school, and the other, actually to be ecome an architect and design small cozy houses and nursery schools.



Although the curriculum was still featuring elements of the Beaux Arts, invitations to social activities like New Year's Eve Balls reflected the new style in artifacts and lettering. The year 1941 was welcomed in with a Ball, but would end in a war.



at the
BOSTON ARCHITECTURAL CLUB
DEC. 31, 1940
DANCING FROM 9 TILL 2 A.M.
- FAVORS -
DRESS OPTIONAL * 3.30 A COUPLE AT DOOR

Four studies of a nude were drawn by Herbert Glassman for the Life Class in 1940. Beginning in 1947, students like Glassman who successfully completed the BAC series of courses received a "certificate." It was the first step in formalizing the BAC's architectural education.

Courtesy of Herbert Glassman



THE BOSTON ARCHITECTURAL CENTER
16 SOMERSET STREET

CORDIALLY INVITES YOU TO A TALK

BY

MRS. ELEANOR MANNING O'CONNOR

Member of the American Institute of Architects

"Cheer and Comfort In Our Kitchens"

THURSDAY, APRIL 22ND, AT 8:30 P.M.

REFRESHMENTS

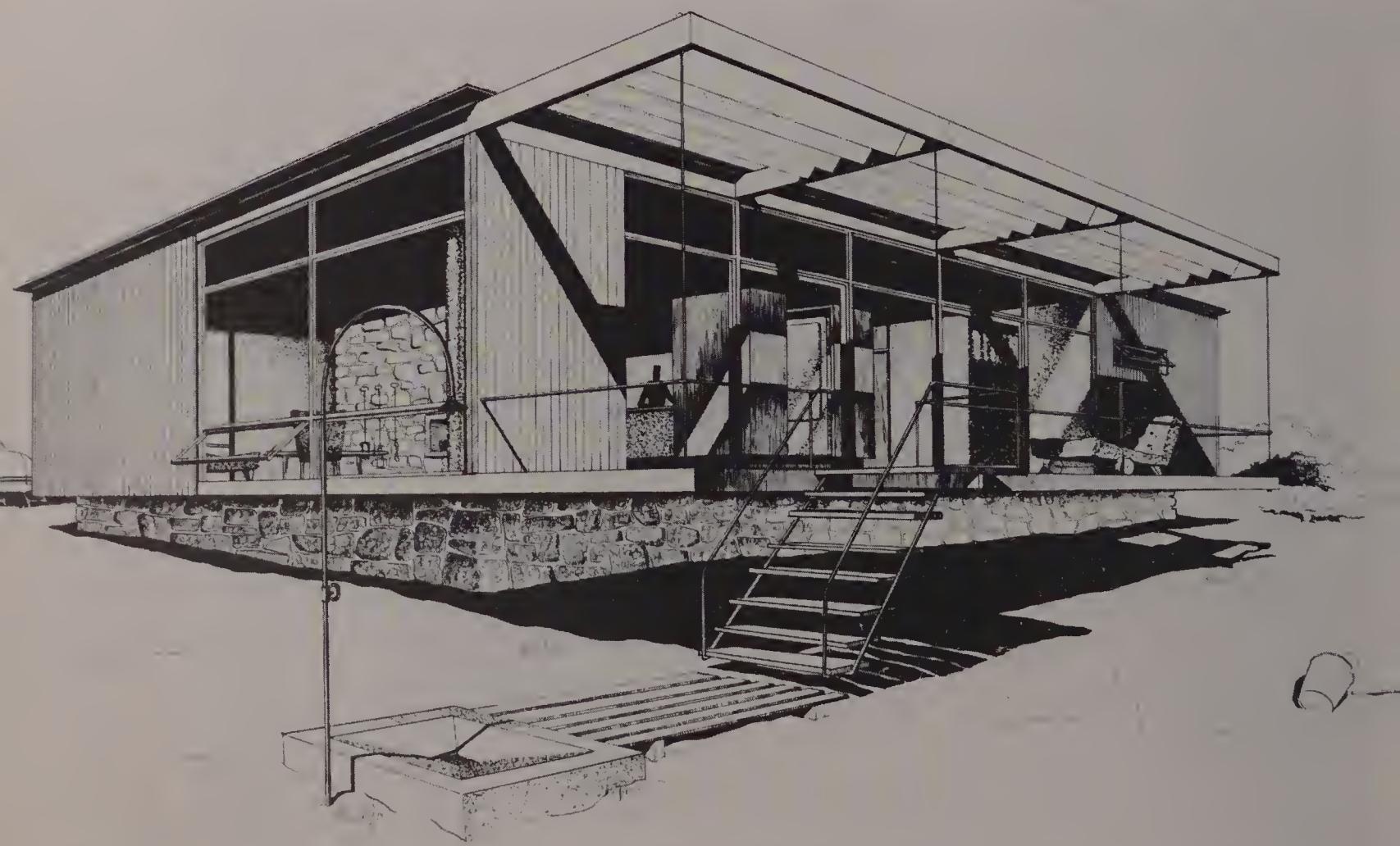
\$1.50 PER PERSON

Proceeds for the Educational Needs of the Center

During the pivotal 1940s, the International Style replaced the remnants of the Beaux Arts and Art Deco styles. The old exercises persisted up through the War, but H. Morse Payne's drawings of the late 1940s are redolent of a society intent on reform, breaking with the path that had led to war. In 1949, Payne won the first BSA Traveling Fellowship. The BAC gave young men at the time the opportunity to develop after a slow start, interrupted by the War.

Courtesy of H. Morse Payne

Another typical pattern was for young men, after graduating from high school, to go to work in an architectural office and then hear about the opportunities at the BAC – where, in the 1950s, the membership fee – therefore effectively the cost of taking courses – was only \$30.



In this early 1950s photo, Dean Cascieri presides over a class with Richard Wills, Dan Mansur, and another student.

Courtesy of Royal Barry Wills Associates



Though hair and clothes styles give the dates of all these photographs away, the teaching techniques in the 1950s – group work, critique by an outside professional (teacher, practicing architect, or both) had not changed in sixty years. The drafting tables and their state of maintenance look no different from those in the Atelier of 1900. In fact, the method of education is the same today. About critiques, however, one former student feels, "It was a loose system in those days; everyone had a go at it."



Norman Paterson, who had started taking courses while working for Albert Kreider, was runner-up for the BSA Traveling Fellowship in 1952 and winner in 1953. His work illustrates the mid-50's turn to modular design using plywood panels and pre-fab, and the new type of project – the campus plan and regional schools. Returning veterans and the baby boom were changing the nature of commissions for architects.

Courtesy of Norman Paterson



After half a century in the same location, the BAC was forced to move when the Commonwealth of Massachusetts took the property by eminent domain. However, although the area around the State House had been the major location for architects' offices in the first half century, by the 1960s they were dispersed throughout the city, and many were in Back Bay. Also, architectural education, as seen in the curriculum, was becoming complex and diverse enough that the Club would need a larger, more adaptable building.

The BAC bought a former carriage house at 320 Newbury Street in 1960. A committee considered renovation but determined that the BAC would be better served by a new building designed for its special needs. The financial strategy was put together for a building program, and a very readable, accurately researched booklet was produced — which this exhibition curator attributes to James Ford Clapp, Jr.

The BAC decided to hold a national design competition with a first prize of \$5,000, and Professor Walter F. Bogner of Harvard's Graduate School of Design — a former BAC student who had won the Rotch Traveling Scholarship in 1925 — was appointed the Professional Advisor. The "program" was for a building to cost not more than half a million dollars. H. Morse Payne, president of the BAC at the time, wrote that the new building was intended to serve "as a Center for the education of persons employed in architects' offices but also as the center of activities for the entire architectural profession of Greater Boston." The competition booklet says that new center "is not just a school but it is a combination of school with a club and organizational headquarters that will bring the profession together. . . ." Ninety entries, a high percentage of which were from former BAC students, came from "various parts of the United States, Canada, France, Italy, Burma and Teheran."



The poses of the jury betray intense concentration.
Jurors were:

Pietro Belluschi, FAIA, Dean of MIT's School of Architecture and Planning
Jose Luis Sert, CIAM, Dean of Harvard's Graduate School of Design
Ralph R. Rapson, FAIA, Dean of the School of Architecture, University of Minnesota (who had taught at the BAC)
Dean Cascieri
James Lawrence, Jr., FAIA, president at the time of the Boston Society of Architects
Lawrence B. Anderson, AIA, Chairman, Department of Architecture, MIT School of Architecture and Planning
Benjamin Thompson, AIA, Architect and Chairman, Department of Architecture, Harvard GDS
William J. LeMessurier, Consulting Engineer, as technical advisor (without vote).

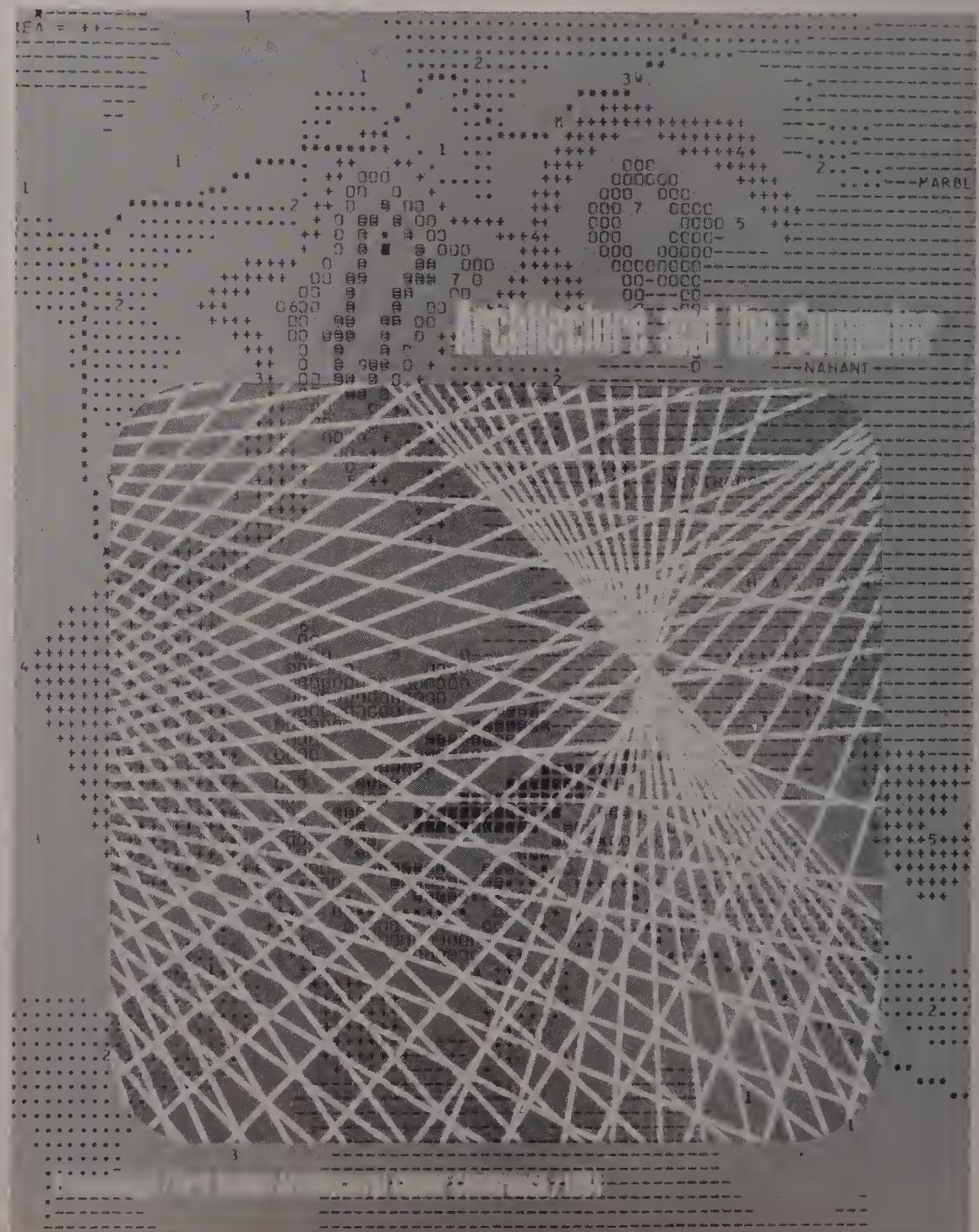
The commission was awarded to the firm of Ashley, Myer & Associates of Cambridge, Mass., for "a forward looking design" which used cost-efficient prefabricated elements, placed all services on the party wall, and brought natural light into studio spaces with great simplicity. Fletcher Ashley got his B. Arch. from Harvard in 1953 and was formerly a draftsman with Hugh Stubbins Associates; John Myer, who received his B. Arch. from MIT in 1952, was also formerly with Stubbins' office and had been the recipient of a Fulbright Travel Grant. It was believed to be the first building in the United States designed and built "from scratch" by architects for architects — a dream of BAC founder C. H. Blackall back in 1900!



In 1963, the BAC for the first time hired a director of education to oversee curriculum development. Sanford Greenfield, with the organizational expertise of Elsie Hurst, put together a Computer Conference – the first conference ever sponsored by the BAC and the first ever held in the country for the architectural profession. Without its own building at the time, the BAC held the conference at the Copley Plaza Hotel. It put the BAC on the national map.

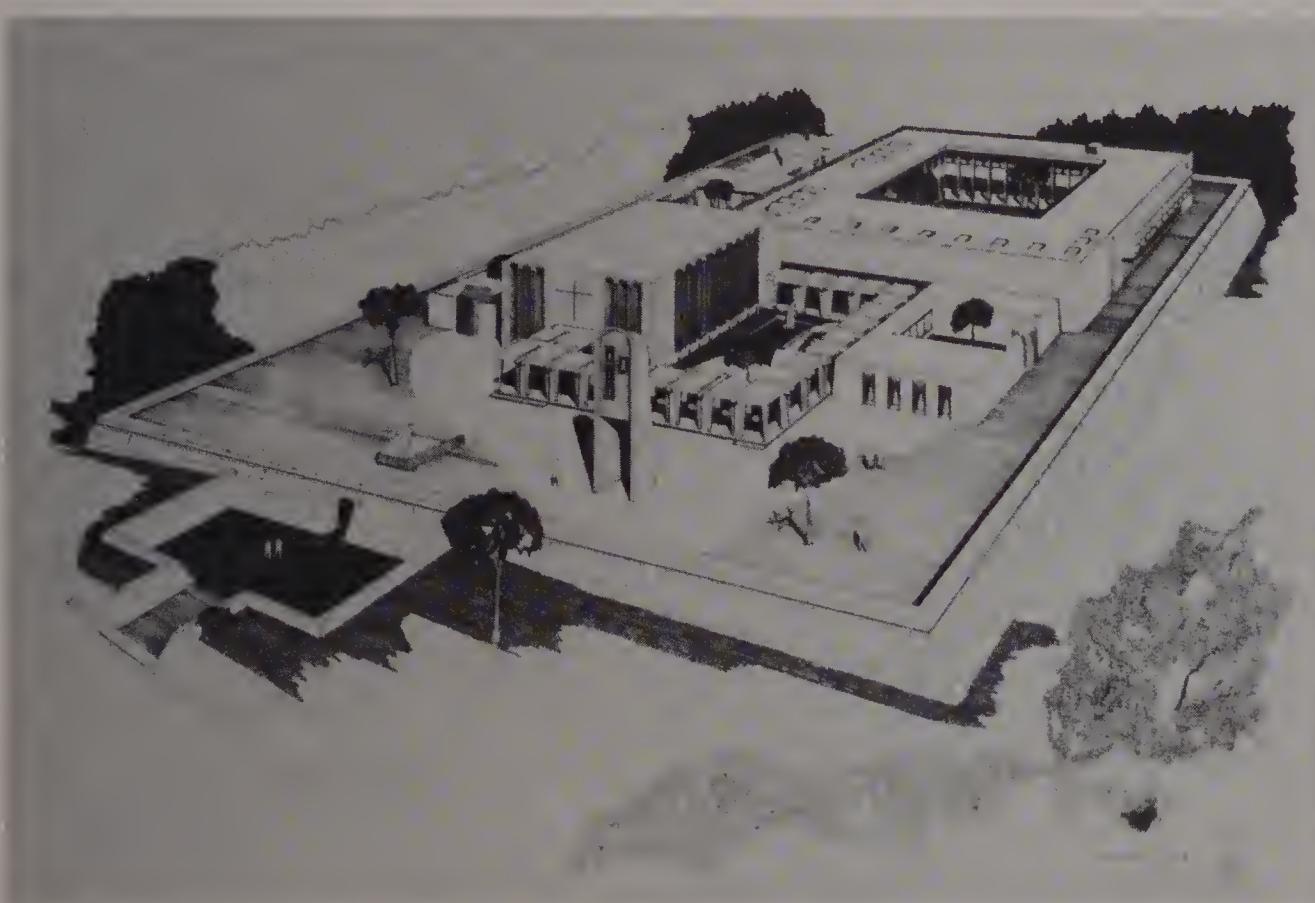
Greenfield also initiated grant-supported workshops, began a Continuing Education program for practicing architects, started day-time studios to increase BAC students' time in this valuable activity, and led the BAC into becoming an accredited institution. It was perhaps the single most important event in the BAC's evolution.

Bernard P. Spring, now president of the BAC, was invited to preside over the third seminar of the BAC's second Boston Architectural Conference which was held as part of the the dedication ceremonies.



George A. Roman's thesis for "The Garden Enclosed: A Carmelite Monastery," was submitted in June 1961. Using an actual site, an old estate in Milton, Roman based his solution on European convents which he had visited in Europe on the BSA Traveling Scholarship.

Courtesy of George A. Roman

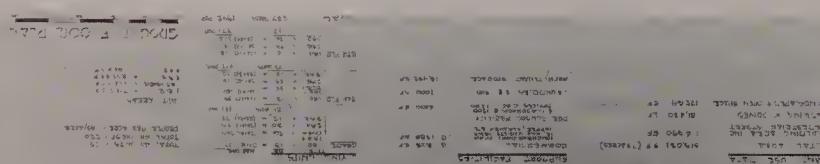
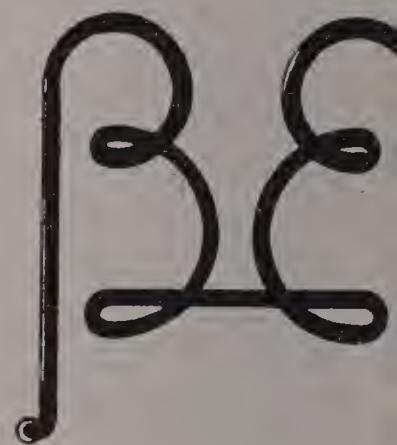
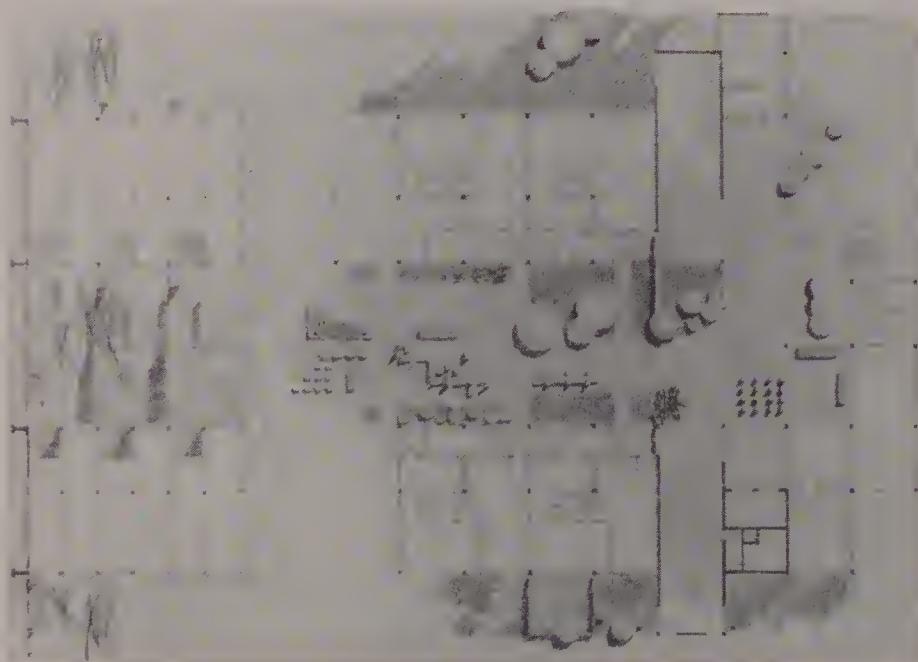


Among the innovative studios of the late 1960s was the program initiated by Frederick A. Stahl, FAIA and Robert Bell Rettig, architectural historian, to bridge the gulf between architects and architectural historians, to sensitize students to the values and architectural character of urban neighborhoods, and to correct the recognized shortage of persons who possess historical background and the field expertise required to make historical building inventories and assist in community development and preservation planning. The study was funded with a grant from The National Foundation for the Arts & Humanities.

Bernard Goba's student drawings of the late 1960s show the waning influence of the International Style and the germs of Brutalism – with picturesque, sharply silhouetted fragments; his housing complex utilized the newest design solution, a two-floor maisonette accessed by external walkways.

Courtesy of Bernard Goba

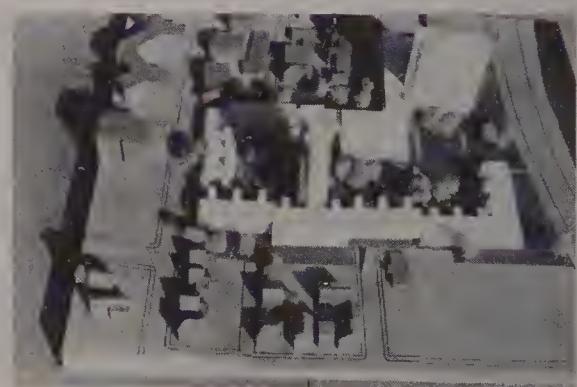
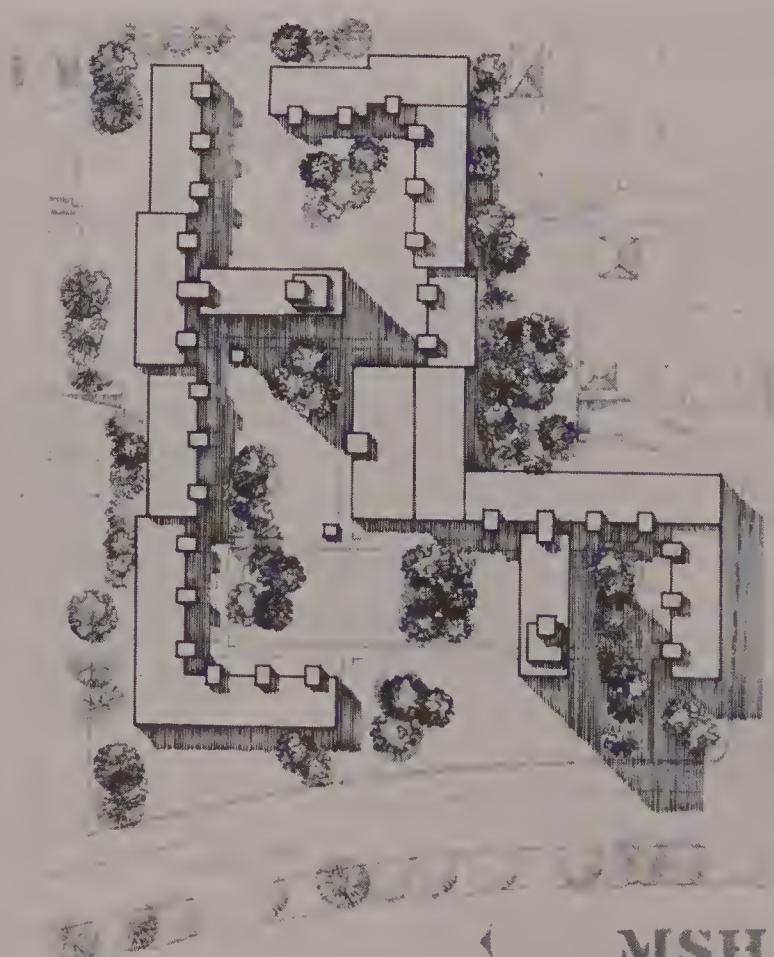
The first day-time studio was started in 1967, to give students an opportunity to study under the area's top practitioners and increase their studio time to more than one day a week. At the time, the design courses began to stress design methodology, encouraging a logical process over intuition. The approach to architectural education also emphasized a social orientation.



The Beaux Arts Balls continued into the 1960s, though the graphics had taken on a decidedly modern look. Peter Blake, President of the BAC at the time, initiated the commission of a mural on the west wall of its new building designed by Richard Haas, and professional graphics artists, starting with Muriel Cooper, were commissioned to design BAC publications and exhibition posters – many of which are permanently on display on the wall above this exhibition area. The high standard is still being maintained.

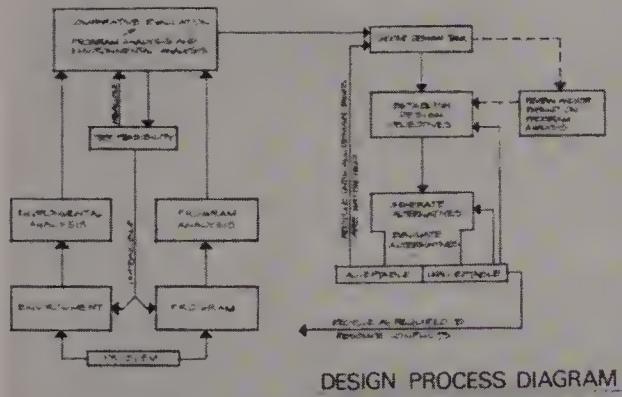


Edward Des Jardins' study for Harvard Housing was for the second-year's design class. It was a problem in response to the rapid growth of student bodies in college at the time. Students like Des Jardins' were still transferring to MIT or Harvard – from whose graduate School of Design he received a degree in 1964.

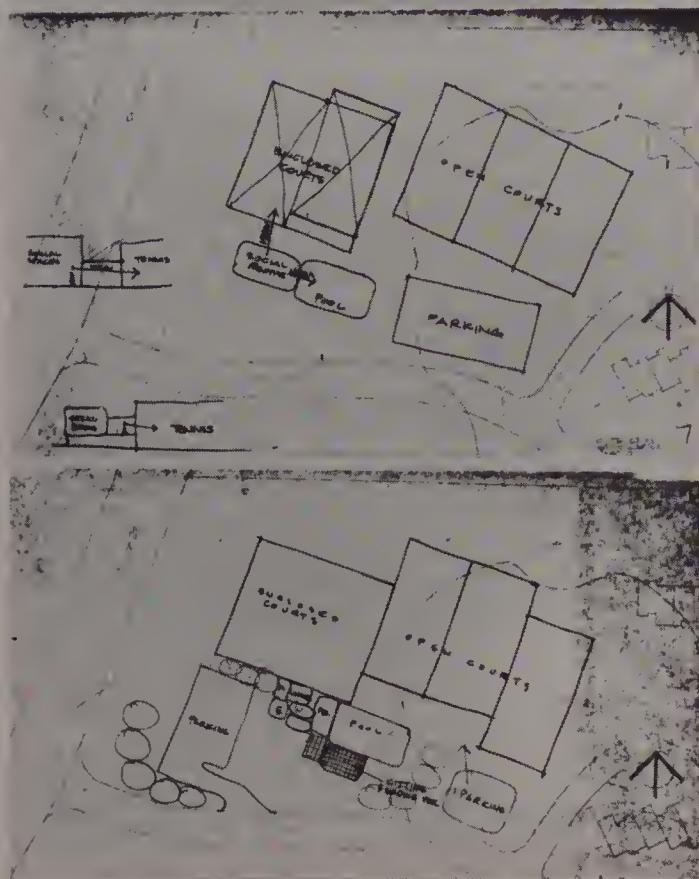


MSH

Under the direction of Richard J. Bertman, a design class was set up to help students organize and develop an awareness of the process of design by identifying its progressive steps. Don Wheeler's thesis in 1974 took a project – a recreational facility – through the "idea-generation" and "procedural" aspects.



DESIGN PROCESS DIAGRAM



SITE PLAN

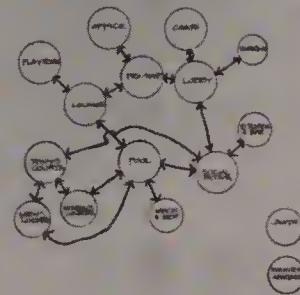
Design Functions may be defined as the activity pattern of a designer in the course of working from information to a problem to the achievement of an acceptable solution.

This activity pattern involves both creative and non-creative aspects of design. These creative and non-creative aspects may be further defined as:

1. Creative Activity dealing with the idea-generation elements of design.
2. Non-Creative Activity dealing with the procedural aspects of design.

Within this context the design process is defined as:

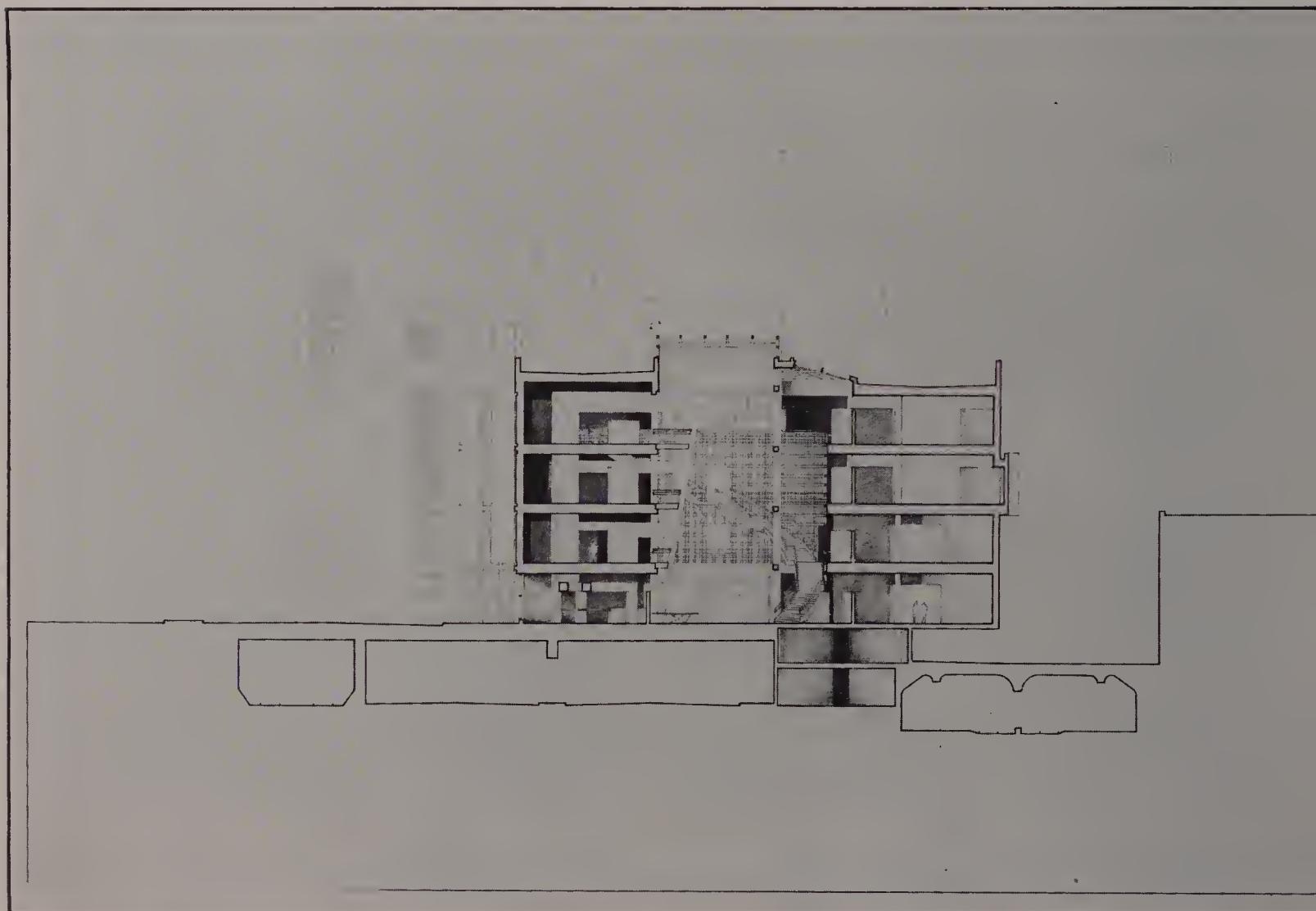
1. A series of Non-Creative Activities to organize and understand. It is an effort to organize the design process into logical steps and to describe when human are involved in each stage.



RELATIONSHIP DIAGRAM

Gino Fabiano's 1988 thesis, for which he won a "commend," demonstrates the current trend in urban design of literally covering over the legacy of the '60s – the caverns created by that decade's urban roadways and plazas – with new buildings. His plan for a new Institute of Contemporary Art mends the gap created by the Massachusetts Turnpike, right around the corner from the BAC. His drawing also shows the renewed interest in fine draftsmanship.

Courtesy of Gino Fabiano



Perhaps the most important development for the BAC was its attainment in 1971 of accreditation as a teaching architectural school by the National Architectural Accrediting Board, Inc., in recognition of the BAC "as a professional school of architecture, based on the proven worth of its programs over many years, the spirit of the administration, faculty and students, and the attainments of distinguished graduates." By the mid 1970s, the character of the student body had changed, according to the catalogue issued at the time; the majority no longer were working in architects' offices when they enrolled, but were "unemployed or working in nonrelated fields." They were beginning to see the school as their next step in a formal educational process. In addition, the school offered continuing education, interprofessional programs, and research programs.

The catalogue had swelled to include a curriculum plan of 35 pages devoted to the granting of a certificate. By 1975, there was also a formal Summer Program, through which many young high-schoolers were given their first exposure to architecture as a career.

Once the school was able to give its students a degree at the end of the decade, the quest to continue their education elsewhere – at MIT or Harvard, as in the old days, was in large part ended. The BAC's educational opportunities became an end in themselves. The process was a wrenching one, yet the legacy was a much strengthened educational "menu."

The move became the catalyst for new spirit and new goals for the BAC, beginning with the accreditation process, then obtaining degree-granting status, and culminating this past year in regional accreditation as an architectural school under the leadership of Bernard P. Spring, president; and the Year Book, under the guidance of President Spring and Russ Gerard, was published again this year, for the first time in almost sixty years.

Apprenticeship and academic study undertaken at the same time have been part and parcel of the educational philosophy of the BAC since its founding. The BAC maintains the oldest concurrent work/study program of architectural education in the United States. An outgrowth of the original role of the Boston Architectural Club to keep abreast of technical developments and to provide classes for those working in architectural offices, the respected Work Curriculum concept is based on the conviction that the practice of architecture involves many allied practical arts, learned in both the classroom and the office.

The BAC philosophy values highly the interaction between students and teachers both in classes and at work. The 1975 catalogue also pointed out – for the first time in print? – the notion that architects "by virtue of their involvement in teaching at the BAC have advanced their own education."

The BAC offers a far more comprehensive and strict course of study and conjunctive work program, but the Center has other assets as well. Students, particularly, cannot help but be fascinated with the architecture that surrounds them in Back Bay – copper gutters and finials, tile roofs, dormers, chimney pots, and a great variety of roof lines – which they can see from their studio windows at 320 Newbury Street. A telescope aimed down Newbury Street towards Boston's downtown from a third-story studio proves this point.

Although the world has changed drastically since 1889 and an architectural education has become enormously more complex, a number of signs point to a rebirth of the creative energies and enthusiasms of a century ago. Now the BAC has an abutting building in which to expand and breathe. After a period when architects turned their backs on past architecture and architectural techniques, draftsmanship is back in style. And the Yearbook, once the sine qua non of the BAC membership, is again being produced, after just short of sixty years, to honor student achievements.

Most BAC literature mentions former students, all of whom studied for some period of time at 16 Somerset Street prior to winning the Rotch Scholarship, who went on to become world-renowned architects: Henry Bacon, Walter K. Harrison, Louis Skidmore, Edward Durrell Stone, and Ralph T. Walker. New faces – students from the BAC's home at 320-322 Newbury Street, some day will join this Court of Honor.

* * *

Note: The items in **Let the Record Show . . .** were chosen by the exhibition curator from materials in the Archives of the BAC library, augmented with materials donated and lent by BAC members and friends. There were about twenty more pieces from the BAC archives than were able to be reproduced in this catalogue, and so every effort has been made to make the selection representative.

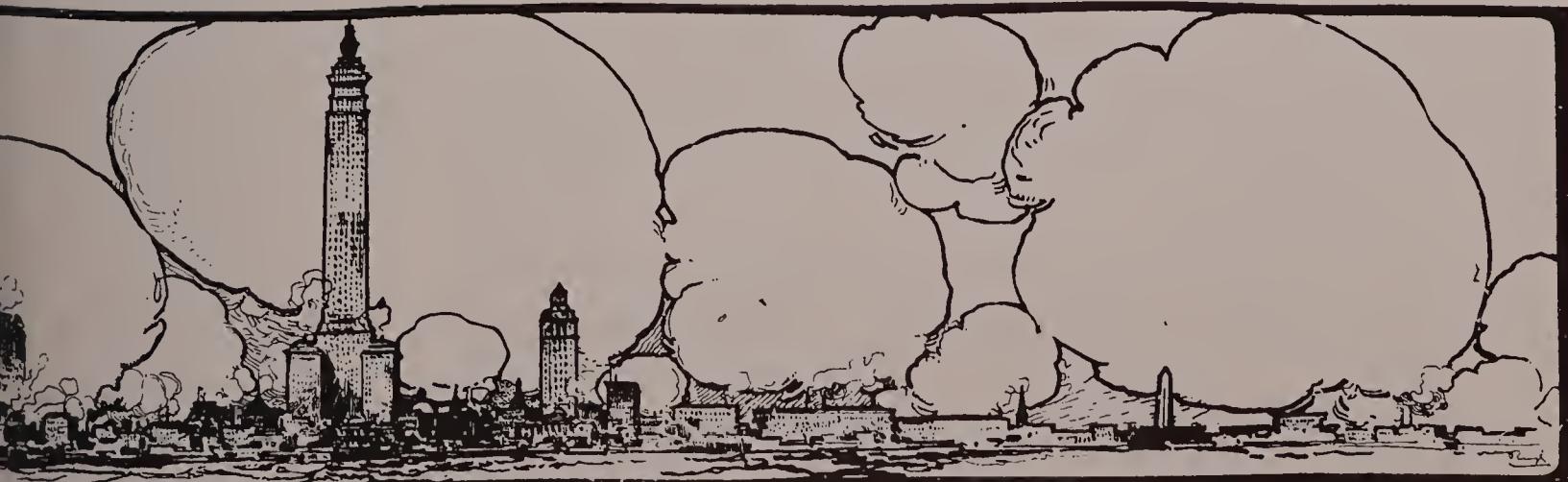


BAC to the Future.
The Boston Architectural Center
Celebrates its Centennial.

The main intent of the second exhibition was to introduce the accessibility of the BAC approach to architectural education to the large body of interested persons who pass daily through the main lobby of the Johnson Building of the Boston Public Library. The exhibition emphasized the four guiding principles of the BAC: open admission, volunteer faculty, low tuition, and required concurrent work and study curriculum. Two panels were devoted to founder Clarence H. Blackall, and two to illustrious architects who attended the BAC: Edward Durrell Stone, Henry Bacon, Walker K. Harrison, Louis Skidmore, and Ralph Walker.

Clarence H. Blackall's scheme for a 1,500-foot building.

Illustration from an article on Blackall in *The Boston Herald*, August 20, 1911.



“Architecture 1889–1989: The Contributions of the Boston Architectural Center”

The Boston Architectural Center was founded a century ago to be “a comfortable lounging room where the members can meet in the odor of architecture, smoke friendly pipes, slander each other’s latest productions and gossip over architectural oddities.” The BAC still serves as host for those interested in architecture and related professions to meet in easy surroundings, attend lectures, and keep abreast of trends in their professions.

One of the BAC’s main purposes when it was founded also was to give draughtsmen, most of whom were working in the many Boston offices, a chance to further their architectural education at very little cost. Not towards a degree – that would not come for half a century. Instead, the more ambitious early students at the BAC competed for scholarships to MIT or Harvard’s schools of architecture, or for the prestigious Rotch Travelling Scholarship or other scholarships sponsored by the Boston Society of Architects.

In the past half century, however, there have been many changes in the BAC: It is now a Center, not a Club; it is now an accredited, degree-granting institution; and women are admitted. But many aspects of the BAC remain as they were: it has enshrined the four principles adopted at its founding: open admission, low tuition, volunteer faculty from professionals in their fields, and night classes for those who work in architectural offices during the day. In fact, the unique dual work and study curricula system is not only recognized, but required, for the BAC degree. The Center begins its next century with its original principles intact and some of its commendable practices of the past – emphasis on presentation drawings, publication of a Year Book – revived. These principles and practices will help carry the BAC admirably into the Future.

The third of the special centennial exhibitions, “Architecture 1889–1989: The Contributions of the Boston Architectural Center” presents the practice of architecture by architects who have been affiliated with the BAC in its first 100 years.

The *practice* of architecture is much more complicated than simply drawing a building and then seeing it built. Entering into the process is the client, often with limits to his pocketbook and commonly with his own concepts for the building – which often change or develop as the plans are being drawn. Then there are building regulations, dictated by the concerns and demands of the various cities and towns which adopt

them. A third factor is production of the many working drawings to instruct the builder, especially for large-scale or more complicated projects. Tasks in a larger architectural office have become diversified – the Principal in Charge, the project architect, the drafters, and a variety of engineering consultants. Of prime importance is being given commissions, for which a multitude of factors come into play. The social connection of architect and client – knowing the “right people” – is less important today; connections now are much more complex, and the design competition – an increasing method of awarding contracts to architects – has opened the field to those whose social connections might not be so developed.

Through both students and volunteer faculty, the Boston Architectural Center, in its century of existence, has contributed many men (and women, after World War II) to all phases of this process. The BAC can point to a number of former students who became influential practitioners, important to all the processes of getting a building constructed. And there are a number of well-known architects who have been launched from the BAC, for whom the BAC made a career in architecture possible.

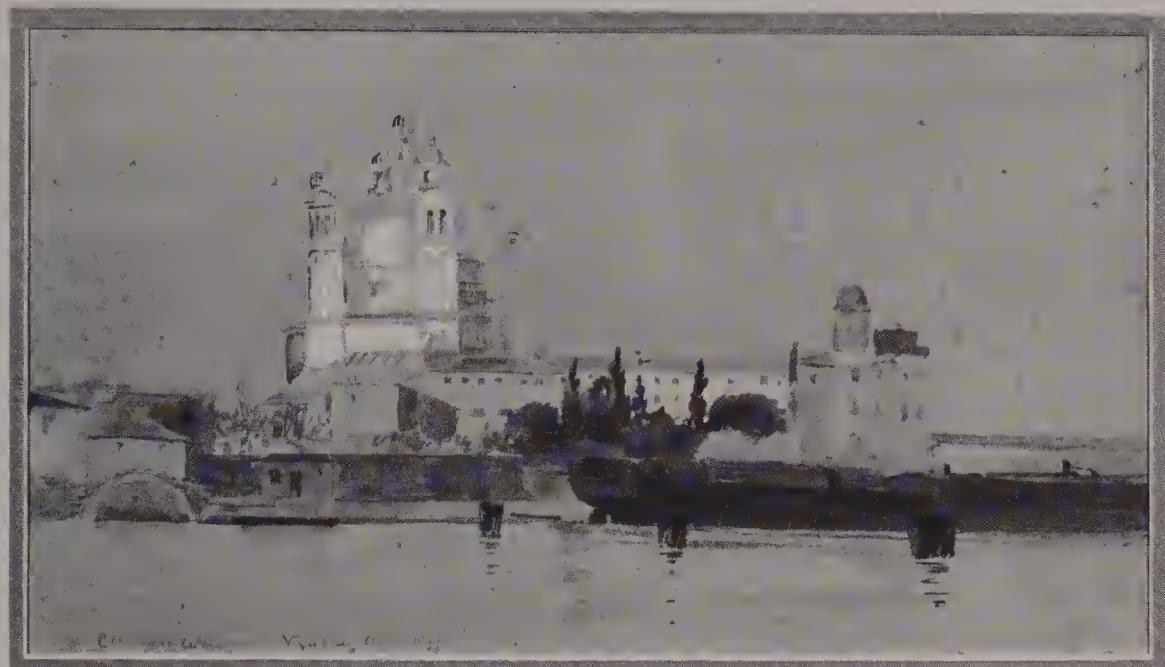
From the beginning, well-established architects who have understood this vision have contributed to the success of the BAC approach. This exhibition salutes some of the earliest, and some of the current, volunteer faculty who made and continue to make the BAC education possible. The recently circulated brochure (given out at the Centennial Dinner) which lists all the volunteers at the BAC – only since 1954! – makes it obvious that complete recognition, except in a space the size of the entire Hynes Auditorium, is impossible. This exhibition therefore was based primarily on a limited amount of research into former days and an overwhelming response to a call for material from architects who recently attended the BAC.

Drawings by architects serve a variety of purposes which have changed over the years. During the end of the 19th century and into the 20th, architectural renderings were used as tools to sell a potential client on the merits of a building. With the advent of the International Style, use of renderings, in some quarters, shared or even took second place to a billing with models; but in the past ten years or so, architectural renderings are once again as rich in quality, a visually sensuous tool of persuasion, as they were in earlier years. One difference today is that there is a pluralism of styles. Second, whereas in former days, renderings were done for one prospective owner (even then, however, often a real estate trust), today, they are often used to convince a multiple of future owners – the legacy of condominium ownership.

Not only has the rendering style common in the late 19th and early 20th centuries come back into the forefront of presentation methods, but buildings from this rich period in American architectural history are also receiving new attention, in restoration, rehabilitations, and adaptive re-use. Stylistically, this means that this exhibition begins and ends with handsome renderings of turn-of-the-century Beaux Arts buildings in Boston.

Santa Maria delle Salute, Venice, Italy.
watercolor by C. Howard Walker, 1899.
Walker, a professor of architecture at MIT who was also one
of the prime movers behind establishing the BAC, was
primarily a watercolorist.

Courtesy of Frank Cook Adams, Stahl Associates



The Berkeley Building
Codman & Despredelles, architects, 1905
watercolor, 1906

Professor Despredelles of MIT contributed problems for students to work on and then critiqued them, a pattern which continued for half a century. The Berkeley Building, known for many years as the Decorator Building, recently underwent renovation by the architectural firm, Notter, Finegold + Alexander, for which the firm won preservation awards from the Boston Preservation Alliance, Massachusetts Historical Commission, and NE Chapt. VSA, Historic Neighborhoods Foundation, Inc.

Courtesy A.W. Perry, Inc.



R.H. Stearns Retail Store

Parker, Thomas & Rice, Architects, 1908

Pencil, ink, wash and watercolor rendering by David A. Gregg, 1908

Parker, Thomas and Rice were each individual members of the BAC for many years. Gregg, who was a well-known architectural renderer for many firms in Boston at the time, taught the course in drawing at the BAC. The Club was eager to enlist the help of the top practitioners in their fields.

Courtesy of the Museum of Art, Rhode Island School of Design,
Helen M. Danforth Fund



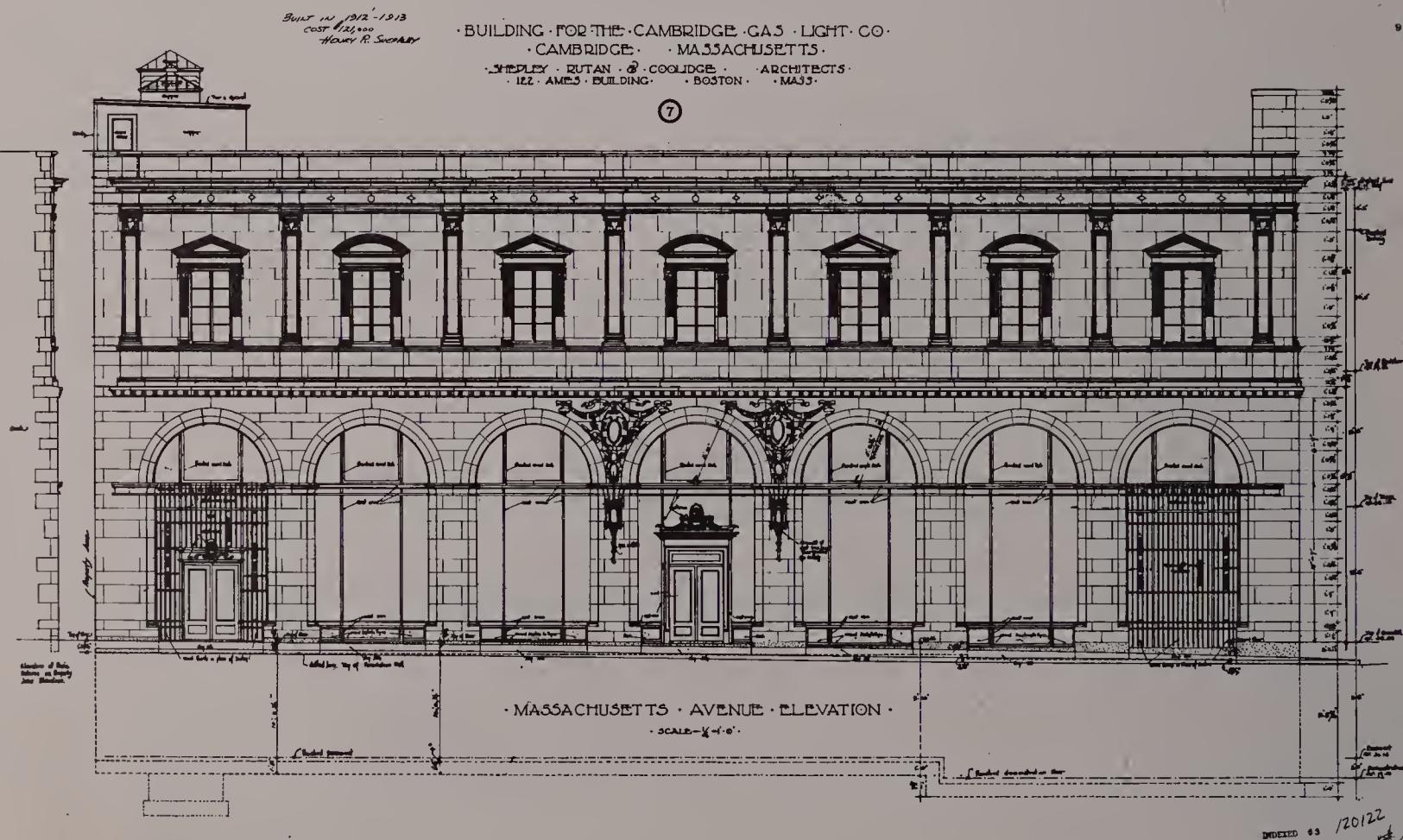
Cambridge Gas Light Company

Shepley, Rutan & Coolidge, 1912

Rendering by Herman Voss, ca. 1911

The building, based on the Renaissance Loggia at Padua, Italy, was designed by Herman Voss (1888-1985) under the eye of Mr. Shattuck of the firm, and is now on the National Register of Historic Places. Voss got his early training at the BAC and was an office boy for R. Clipston Sturgis, who dismissed him, according to a memoir, because of "his lack of familiarity with Turkish cigarettes, tuxedos and train schedules." Voss joined the firm now known as Shepley Bulfinch Richardson & Abbott in 1908, and influenced the design of many Harvard buildings produced by the firm.

Courtesy of Rink Realty, Cambridge, Ma.



Hotel Braemore, at Commonwealth Avenue and the Fenway, Boston

Blackall, Clapp & Whittemore, architects, 1916

rendering by G.C. Hesselgren, ca. 1915

Blackall was founder of the BAC; Clapp taught "Plans and Orders" (classical architecture), then Architectural Design.

Courtesy of The Druker Company, Boston



Dorchester High School for Girls

McLaughlin & Burr, architects, Boston, Ma., 1925

watercolor attributed to George T. Kelly, ca. 1924

Kelly, like many students at the BAC, was a draftsman for a while for Blackall, Clapp & Whittemore. A resident of Dorchester, he worked for F.W. Woolworth Construction office and the Boston School Buildings Department before opening an office on his own in Dorchester.

Courtesy of David Burson, AIA, Burson & Finch, Architects, Boston, Ma.



Dartmouth College Library (formerly Baker Library)
Jens Fredrick Larson, Architect, Hanover, N.H., 1928
Pen and ink rendering by J. Fredrick Larson, 1927
Larson (1891-1981) studied at the BAC from 1910 to 1912 and
worked as a draftsman for Blackall, Clapp & Whittemore,
then Boston Public Schools architect James McLaughlin.
Larson claims to have designed Boston Latin School before
becoming architect for Dartmouth College.

Courtesy of Dartmouth College Archives

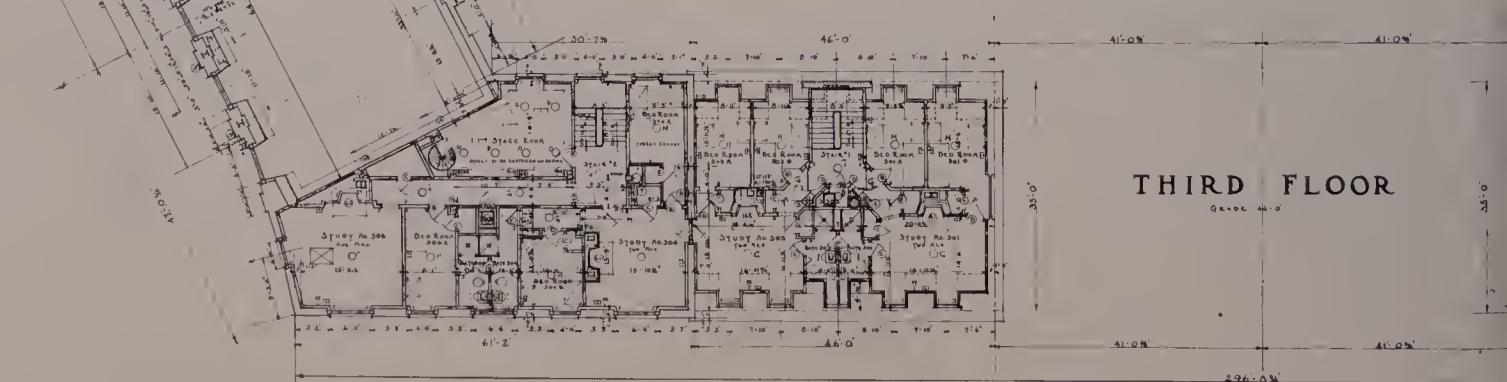


Birds Eye View of Boston Lying-In Hospital, Boston, Ma.
Courtesy of Shepley Bulfinch Richardson & Abbott, 1922
and 1929

Reproduction of a lost aerial perspective, ca. 1928

This view shows the wing added in 1929; the original building was constructed in 1922, to the designs of Herman Voss, chief design architect at the firm for many years, who attended the BAC in 1910 and 1911. Unlike many of his contemporaries and compatriots in the architectural profession, he attended Harvard for only a short while, finding it restrictive.

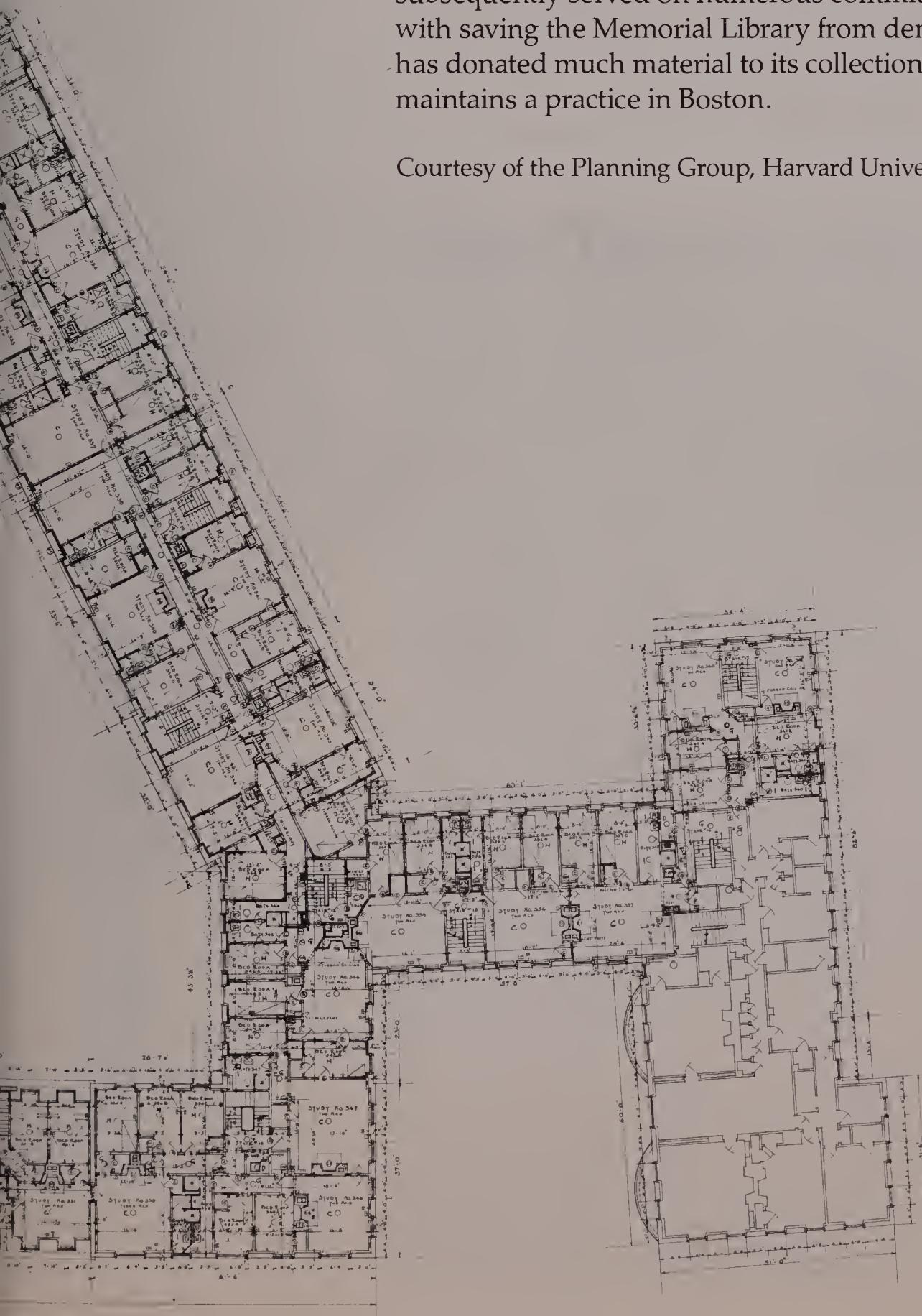
Courtesy of Shepley Bulfinch Richardson & Abbott.



Plan for the third floor of Eliot House, Harvard College
Coolidge, Shepley, Bulfinch & Abbott, 1930
Working drawing by Joseph Di Stefano, 1930.

Mr. Di Stefano was one of half a dozen BAC students who worked on the drawings for the Harvard houses built in 1930-31. He says there were approximately 700 drawings for each building, and describes the process: "We had to be a step ahead of the steam shovel." Mr. Di Stefano attended the BAC as a student in the late 1920s and early 1930s and subsequently served on numerous committees. Credited with saving the Memorial Library from demolition, he also has donated much material to its collections. He still maintains a practice in Boston.

Courtesy of the Planning Group, Harvard University



Library at Colby College

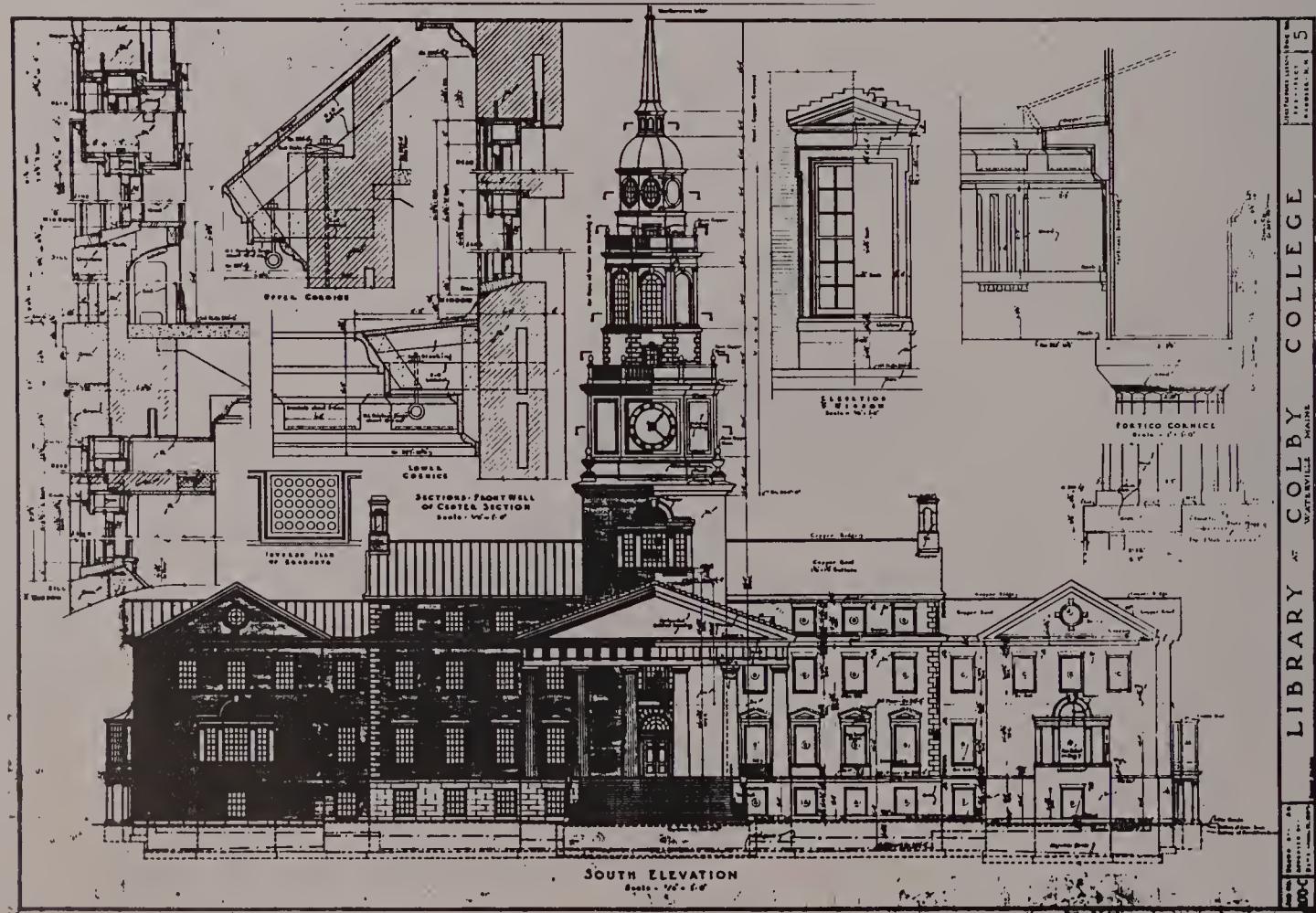
Jens Fredrick Larson, architect, Dartmouth, N.H.

rendering by Larson, 1933

Larson (1891-1981) studied at the BAC from 1910 to 1912 and worked as a draftsman for Blackall, Clapp & Whittemore, then Boston Public Schools architect James McLaughlin.

Larson claims to have designed Boston Latin School before becoming architect for Dartmouth College. A focal point for Larson's unique master plan for Colby College, first drawn up in 1931, was the library. Larson planned the campuses and designed buildings for more than thirty colleges and universities, including Colby, Dartmouth and Wake Forest colleges and Bucknell and Lehigh universities, "in the best New England traditions." He favored Georgian Revival architecture for campuses.

Courtesy of Colby College, Waterville, Me.



Trinity Chancel competition drawing.
Coolidge Shepley Bulfinch & Abbott, unexecuted proposal
watercolor by James Ford Clapp, 1937
Coolidge Shepley Bulfinch and Abbott, architects for Trinity
Church in Copley Square since the design of the original
church by H. H. Richardson, lost the competition chaired by
Dean William Emerson of MIT for a redesign of the chancel.
It was awarded to the firm of Maginnis and Walsh. Those
familiar with the church's history will recognize that this
conception closely followed the original desires of both
Richardson and John La Farge, the artist whom Richardson
persuaded the church committee to hire to design the interior.

Courtesy of Shepley Bulfinch Richardson & Abbott, Boston, Ma.



BB Chemical Building (now Polaroid Headquarters),
Memorial Drive, Cambridge, Ma.

Coolidge, Shepley, Bulfinch & Abbott, 1936

James F. Clapp, Jr., who worked at Shepley Bulfinch Richardson & Abbott for many years, retiring as a principal, attended the BAC in 1920s and served on the Board and many committees. This is one of the few photoreproductions of an original watercolor in the exhibition, but the importance of the building design, novel for its time, and the involvement of Clapp argued for its inclusion, despite the inability to find any original drawings or renderings. Perhaps the exhibition will bring one to the surface.

Courtesy Shepley Bulfinch Richardson & Abbott, Boston, Ma.



New England House for *Christian Science Monitor*
Pastel crayon and watercolor drawing on paper by Hugh
Stubbins, 1938

Stubbins worked for Royal Barry Wills Associates before starting his own world-renowned firm. Stubbins has always been a strong supporter, like Wills, of the BAC and its special programs, and often told young BAC students that if they pursued registration, he would make them associates in his firm. Edwin Jones, Norman Paterson, Gordon Anderson, and John Reutlinger did so.

Courtesy of Frances Loeb Library, Stubbins Collection, Harvard University Graduate School of Design



Illustration from *Better Houses for Budgeteers* (1941) by Royal Barry Wills, Architect

Chalk and charcoal on green paper, by Royal Barry Wills, ca. 1940

Royal Barry Wills (1895-1962) popularized the small, snug Cape Cod-style house by writing many books as well as designing for clients. He employed many BAC students in his firm, a number of whom became associates: Merton Barrows, Robert E. Minot, and Warren Rohter.

Illustration from *Better Houses for Budgeteers* (1941) by Royal Barry Wills, Architect

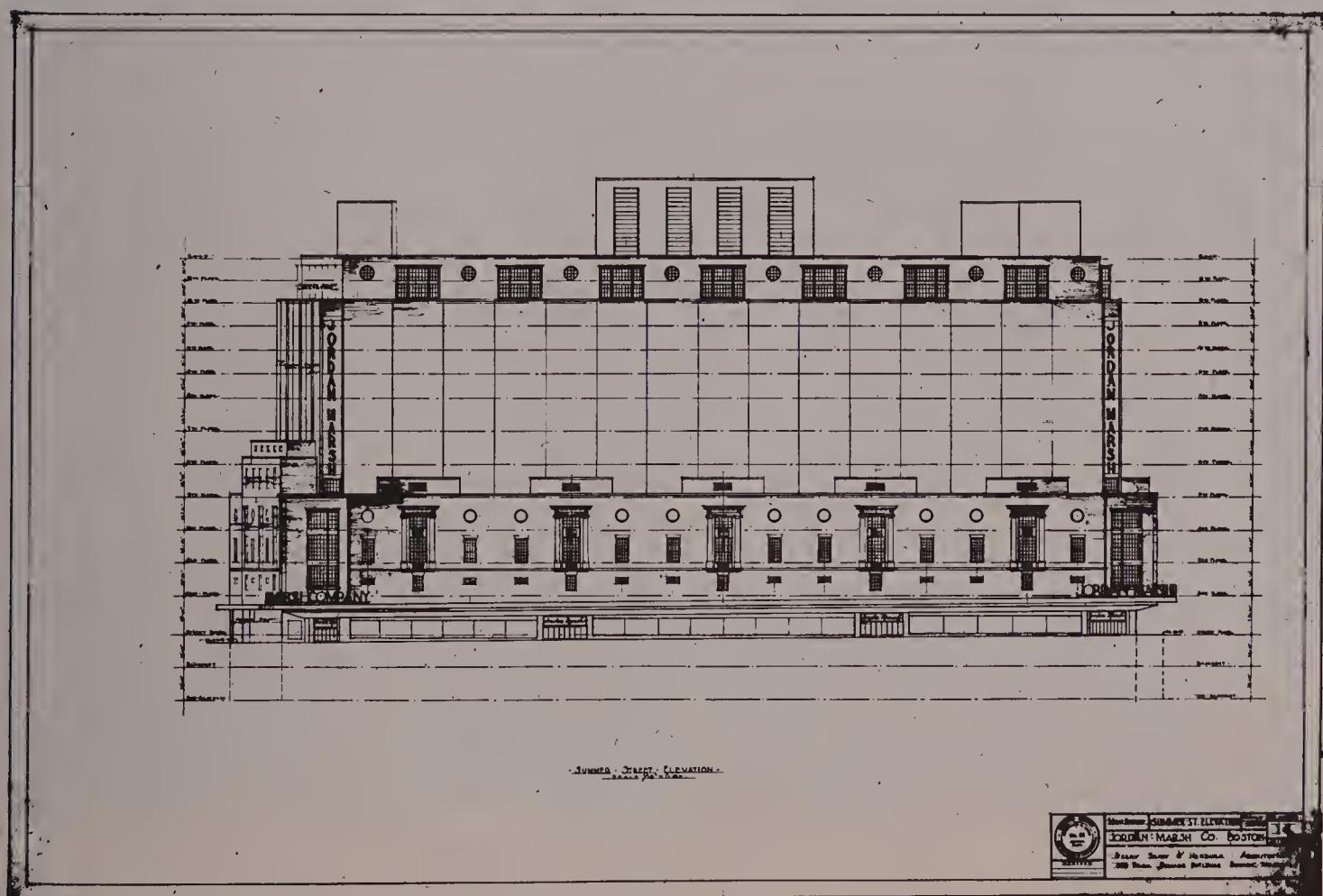
Chalk and charcoal on green paper by Amelia Brooks (later, Amelia Brooks Valtz)

Courtesy of Royal Barry Wills Associates, architects, Boston, Ma.



Jordan Marsh Company, Boston, Ma.
Perry, Shaw & Hepburn, Architects, 1947
pencil on tissue attributed to George Lloyd, 1946
Designed by Robert C. Dean, Jordan Marsh was the firm's
first big project after World War II. Working drawings were
done by a number of BAC former students: James Holden, Al
Clure, George Lloyd, James Fitzgerald, George McLellan.

Courtesy of Perry, Dean, Rogers & Partners



Proposed Home Office Building, John Hancock Mutual Life Insurance Company, Boston, Ma.

Cram & Ferguson, architects, 1949

rendering by John Doran, 1945

Cram was an active member of the BAC in its early days, though he never seems to have held an office. He was one of the participants in the "Masque" of 1910 (Ill., p. 14). Austin Cribben, student at the BAC from 1946 through 1949, went to work at Cram & Ferguson when the firm started on this building.



Addition to the Talcott Library, Northfield School for Girls
East Northfield, Ma.

Campbell & Aldrich, Architects, 1953

working drawing by Carmen di Stefano, 1952

Carmen di Stefano, partner of the firm, was the architect for this addition to a private girls' school library. The library recently was converted into the Bolger Art Center. di Stefano, the author's father, went to the BAC in the late 1920s and early 1930s.

Courtesy of Northfield Mount Hermon School



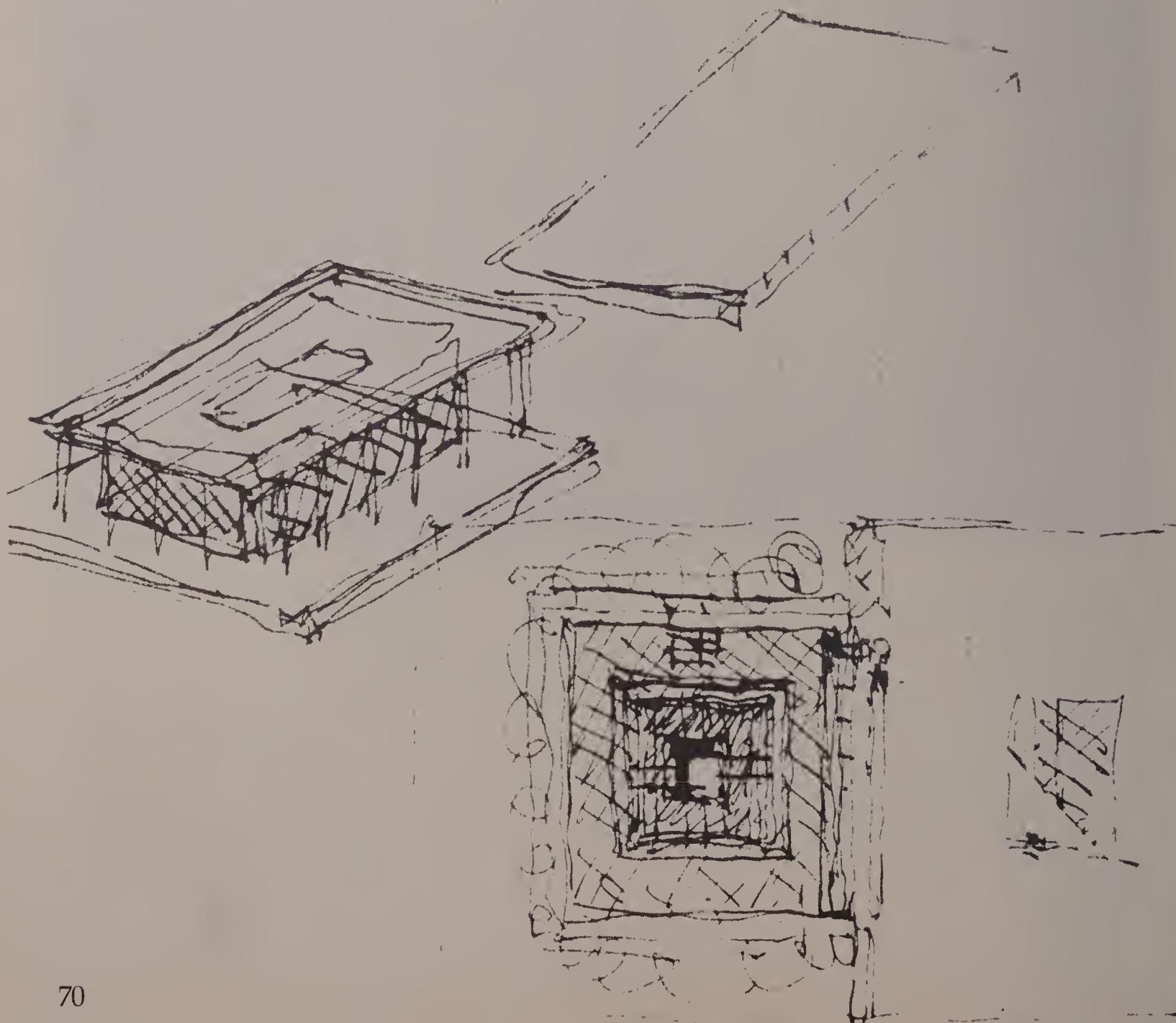
Conceptual sketch for the New Delhi Embassy

Edward Durrell Stone, architect, June 1954

Stone was the first nationally (internationally) known architect who made it known that he had benefited from his early training at the BAC. In his first autobiographical sketch of his career, *Recent and Future Architecture* (1966), he wrote:

"In the evenings I went to the Boston Architectural Club to study. There we did analytiques to learn the classical orders, drawing them beautifully in ink and then rendering them in Chinese ink washes, and I must say that when they were done you could hardly believe that the hand of man could do such beautiful things Some of the professors from M.I.T. and Harvard and the architects in the city contributed their time, coming to the Club to criticize our work, and that was how I met Henry R. Shepley, who took a liking to me and invited me to come to his office as a draftsman He became my first patron."

Courtesy Edward Durrell Stone Associates, New York, New York



Benjamin Kraus House, Buzzards Bay, Falmouth, Ma.
Royal Barry Wills Associates, Architect, 1949
conte crayon on tissue by Royal Barry Wills
Courtesy of Royal Barry Wills Associates, architects,
Boston, Ma.

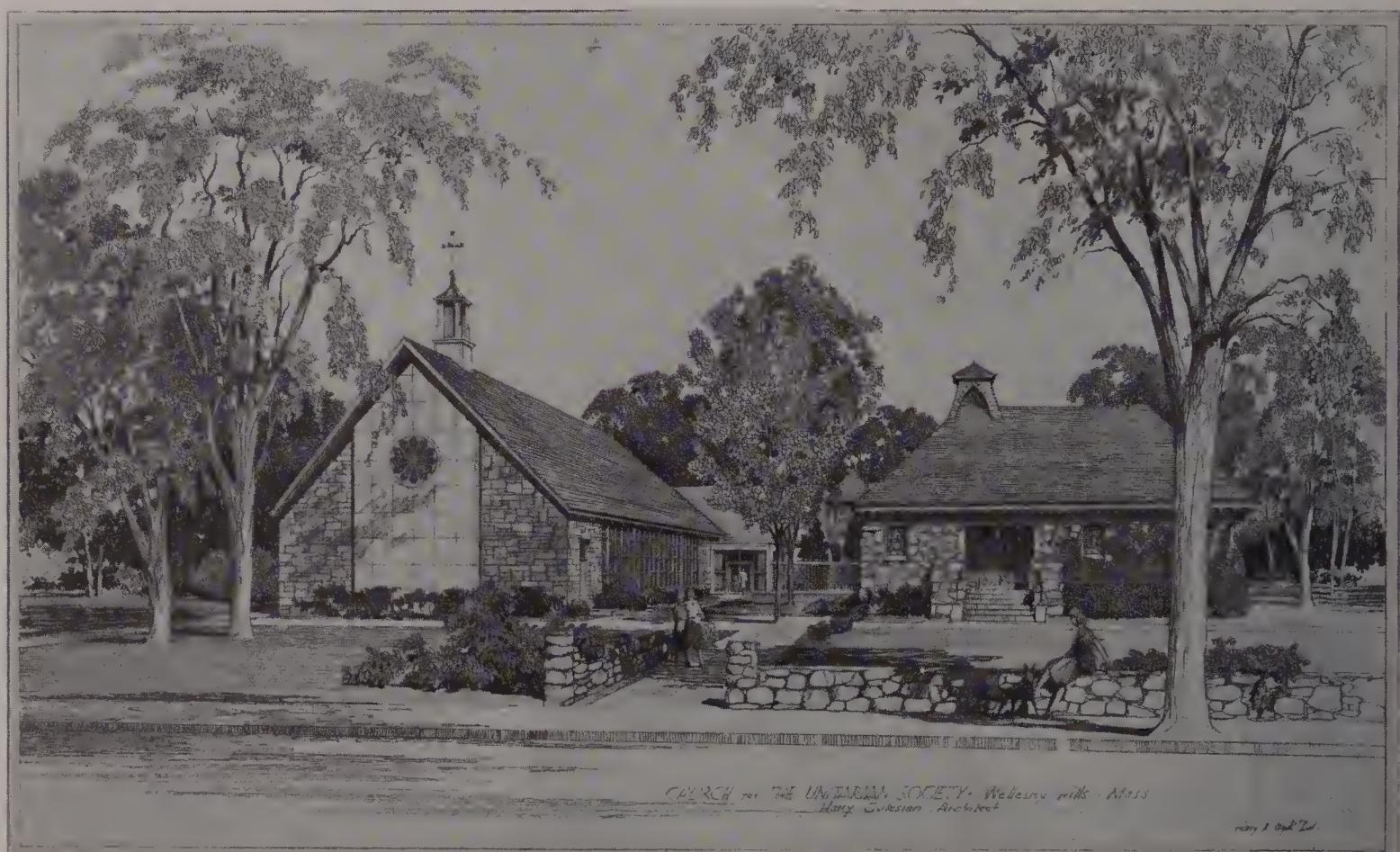
Dr. John Dreyfus House, Quincy, Ma.
Royal Barry Wills Associates, Architect, 1954
colored crayon on tissue by Royal Barry Wills, 1953
Robert Minot, who attended the BAC in the early 1930s, was
the Associate in charge of this project. He was first employed
in the firm in 1935 and retired as a partner in 1985. Warren
Rohter, who studied at the BAC in the 1940s, also worked on it.

Courtesy of Royal Barry Wills Associates



Unitarian Church in Wellesley, renovation and addition
Harry Gulesian, architect, 1959
rendering by Harry Wijk, 1958
Gulesian adapted the old building into classrooms and
added a new sanctuary. His practice consisted of mostly
small college work, including Bridgewater State College and
Babson College. He attended the BAC in the 1920s.

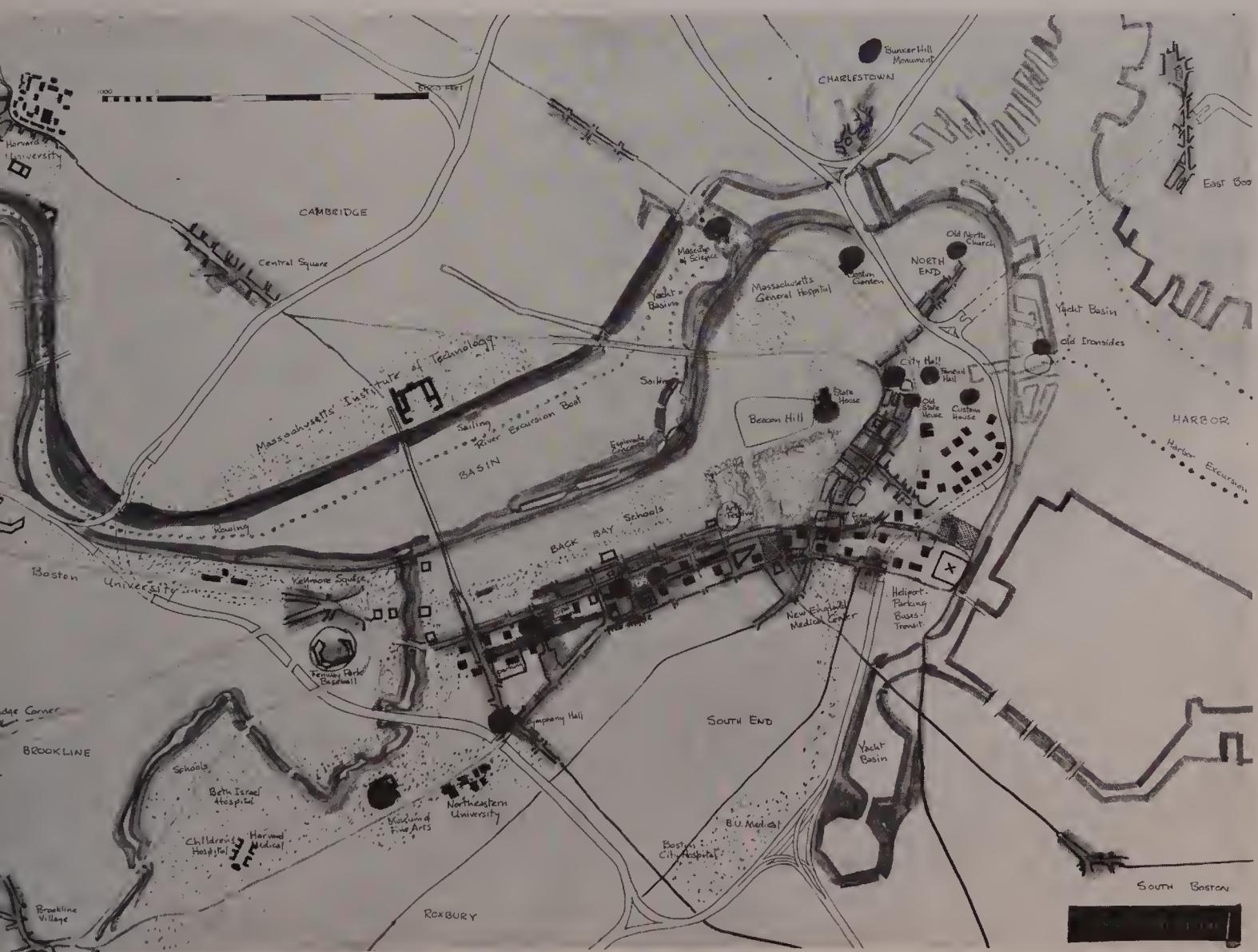
Courtesy of Dudley Gulesian, AIA (also a graduate of the BAC),
Boston, Ma.



Big City and Culture

Colored sketch by Robert S. Sturgis, AIA, chairman, Civic Design Committee of the Boston Society of Architects, 1961
One of a number of rough sketches which formed part of the presentation to the Boston Society of Architects in 1961, this shows the "bright lights" area, a "High Spine" to guide future office building growth and to keep it away from Commonwealth Avenue, a distinct possibility at the time. The presentation was based on 19 months of study by the 12-man Civic Design Committee which included Carmen di Stefano, who went to the BAC; John R. Myer, who was one of the architects of the BAC building at 320 Newbury Street; and Daniel J. Coolidge, Ronald R. Gourley, Herbert L. Hamilton, Jr., John W. Priestley, Jr., and David D. Wallace, all of whom taught at the BAC.

Courtesy of Robert S. Sturgis, FAIA, Architect



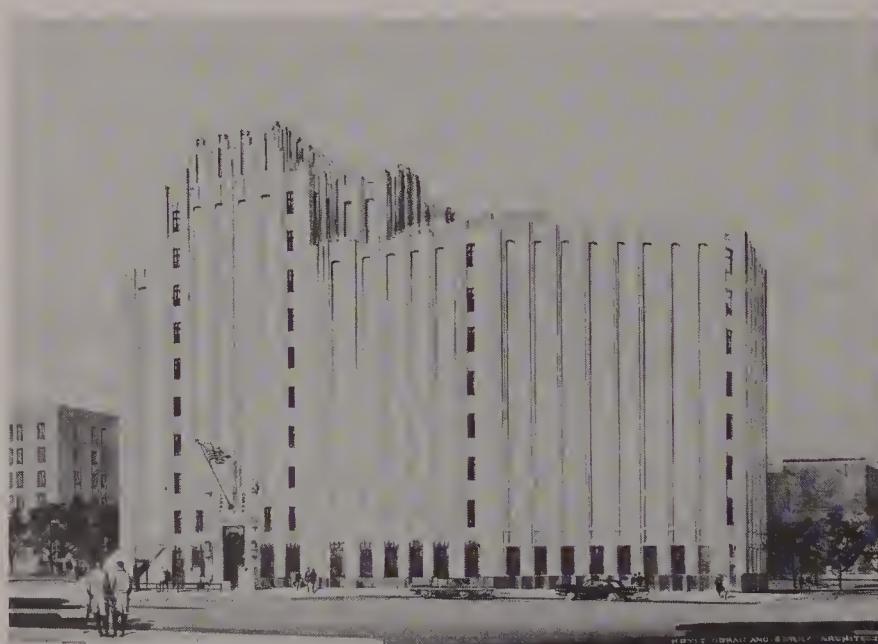
New England Telephone and Telegraph Company Building,
Bowdoin Square, Boston, Ma., showing the addition by the
architects at the right.

Hoyle, Doran & Berry, Architects

colored pencil and wash over photoreproduction, ca. 1962

At a time when firms were expected to adopt the Interna-
tional Style, Hoyle, Doran & Berry opted to build an addition
in the same Art Moderne style as the original building.

Courtesy of Hoyle, Doran & Berry



Usdan Student Union, Brandeis University, Waltham, Ma.

The Stubbins Associates, architects. 1970

Sepia print on tissue of original rendering by Peter Woytuk,
1964.

Peter Woytuk, who died at a tragic young age in 1974, was a very popular teacher for a number of years at the BAC, where a scholarship has been established in his name.

Courtesy of Hugh Stubbins and Associates, Inc.



Gate House for Heritage Plantation

Merton Barrows, architect and renderer, 1967

Barrows, architect for Heritage Plantation (1967-1972), one of the most popular museum settings in southern New England, was a student at the BAC in the late 1920s and worked at Coolidge Shepley Bulfinch and Abbott on drawings for the Harvard buildings. From 1937 to 1966, he worked for Royal Barry Wills.

Courtesy of Heritage Plantation, Sandwich, Ma.



United States Embassy, Athens, Greece

The Architects Collaborative, 1961

rendering by H. Morse Payne, 1959

Payne, by this time an Associate at TAC, went to the BAC after service in World War II; he later served as president and on numerous committees at the crucial period of the mid-1960s, when the BAC held a nationwide competition for its new building, and was strengthening its curriculum. At TAC, he primarily was involved in design processes.

Courtesy of H. Morse Payne



State Street Bank Building, Boston, Ma.

Perry, Dean, Stahl and Rogers, 1965

Pencil on vellum of final design by George Conley, 1962

The State Street Bank Building was the first modern skyscraper built in downtown Boston and ushered in a major change in the local commercial real estate market. It was designed by Frederick A. Stahl, joined by Hugh Stubbins and William LeMessurier, structural engineer. Stahl and Robert B. Rettig inaugurated a course in historic preservation – using Roxbury Highlands as a case study – at the BAC in the mid-1960s.

Courtesy of Stahl Associates, Inc.



Library for St. John's Seminary, Brighton, Mass.

Carroll & Greenfield, architects, Boston, Ma.

Watercolor and gouache on board by Paul Carroll, 1966

While a student at BAC in the late 1940s and then at MIT, Paul J. Carroll worked at Shepley Bulfinch Richardson & Abbott. As winner of the Rotch Travelling Scholarship in 1954, he traveled in Scandinavia to study prefabricated housing, which has been his career-long interest. In the 1960s, he was on the BAC board and, in 1984, won the national competition of the National Association of Home Builders for the best small attached house (Whitman Pond Village, Weymouth, Ma.). Sanford Greenfield, Carroll's partner in Architectural Planning Associates, was Director of Education at the BAC during the critical period in the mid 1960s, his seminars gave the BAC national recognition and helped forward the efforts to accreditation.

Courtesy of Paul J. Carroll Architectural Planning Associates, Boston, Ma.



Hotel Colonnade

Irving Salsberg & Associates, 1971

rendering by Irving Salsberg, 1970

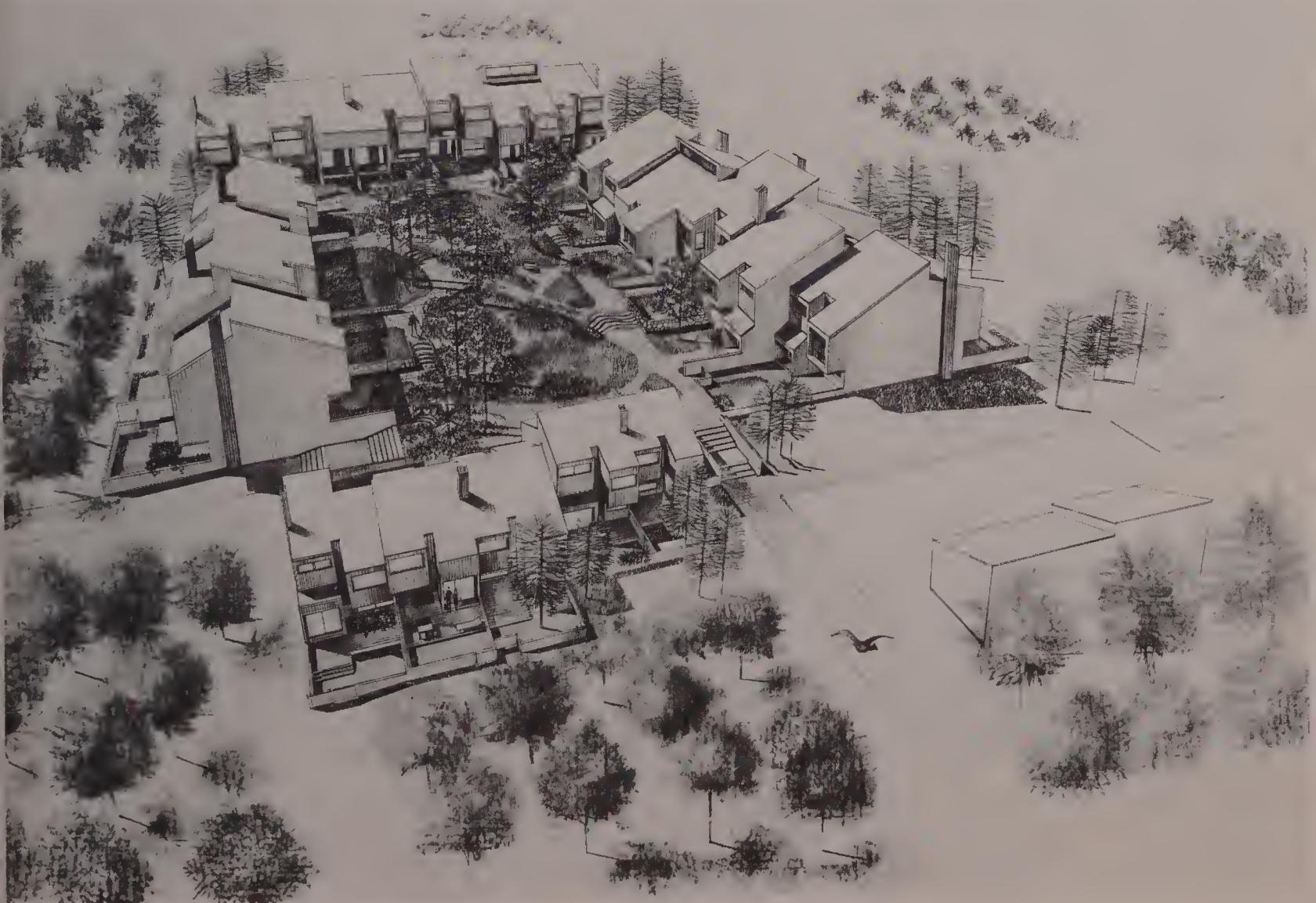
Irving Salsberg attended the BAC in the early 1940s; he served on many committees of the BAC and has just retired as chairman. His firm was also responsible for the Hilton Hotel and Cabot Estates in Boston.

Courtesy of The Druker Company, Boston



Hampshire Village, Amherst, Ma.
The Stubbins Associates, architects, 1972
Aerial perspective by Craig Rafferty, 1972
Norman Paterson, architect in charge of the Hampshire Village project and long-time employee of The Stubbins Associates, attended the BAC in the 1950s. According to associates, he was thorough, meticulous, and competent, inspiring confidence in clients. Craig Rafferty, now in partnership with a firm in Minneapolis, taught at the BAC.

Courtesy of Frances Loeb Library, Stubbins Collection, Harvard Graduate School of Design



Chinese Tea House restoration, Newport, R.I.
Long, Staats and Simpson, Ltd., architects, 1982
Rendering by Thomas Schaller

The Chinese Tea House was originally built in 1913 on the grounds of the Marble House, a summer mansion designed by Richard Morris Hunt for Mr. and Mrs. William K. Vanderbilt. Jeffrey Staats served as project Architect and Designer for the restoration, which won both the National Trust for Historic Preservation Award and the New England Regional AIA Award in 1983 and the Rhode Island Chapter AIA Honor Award in 1986. Staats graduated from the BAC in 1973.

Courtesy of Long, Staats & Associates.



Renovation of Lowell Memorial Auditorium
Perry, Dean, Stahl, & Rogers, Incorporated, Boston, Ma., 1982
watercolor on print by R.C. Dean, 1981
Lowell Memorial Auditorium (1922) originally was designed
by BAC founder, Clarence H. Blackall. Project Architect,
Frank Adams, has served on many BAC committees, most
recently as head of the Library Committee.

Courtesy of Perry, Dean, Rogers & Partners



RENOVATION OF THE LOWELL MEMORIAL AUDITORIUM

PERRY DEAN STAHL & ROGERS, INCORPORATED
ARCHITECTS - BOSTON

VIEW ACROSS THE CONCORD RIVER

JANUARY 1982



East-West cross-section through the Quadrangle Museum project, Smithsonian Institution, Washington, D.C.

Shepley Bulfinch Richardson and Abbott, 1987

prismacolor on vellum by Paul Sun

Project Architect was Jean Paul Carlhian,
former lecturer, board member, and chairman of
The Traveling Scholarship Committee for the BAC. Frederick
W. Montague, BAC'59, worked on the project.

Courtesy of Shepley Bulfinch Richardson and Abbott

Bank One Center, Indianapolis, Ind.

The Stubbins Associates, Inc., 1990

Colored crayon rendering by Mongkol Tansantisuk, 1987
Principal in charge for construction of this carefully situated
building – the tallest in Indiana – was Edwin F. Jones, AIA,
who attended the BAC in the early 1950s. Jones was so well
respected that former clients sought him out. Peter J. Scott,
Project Director for Interiors, is a former teacher at the BAC.

Courtesy of Hugh Stubbins and Associates, Inc.



Heritage-on-the-Garden

The Architects Collaborative, 1988

rendering by Anatoly, 1987

Many students at TAC worked on the Heritage project:

Joseph Carroll, Eve Tensler, Edward Wood, Scott MacPherson, Samuel Noratt, and Edward Smith, who made some colored drawings.

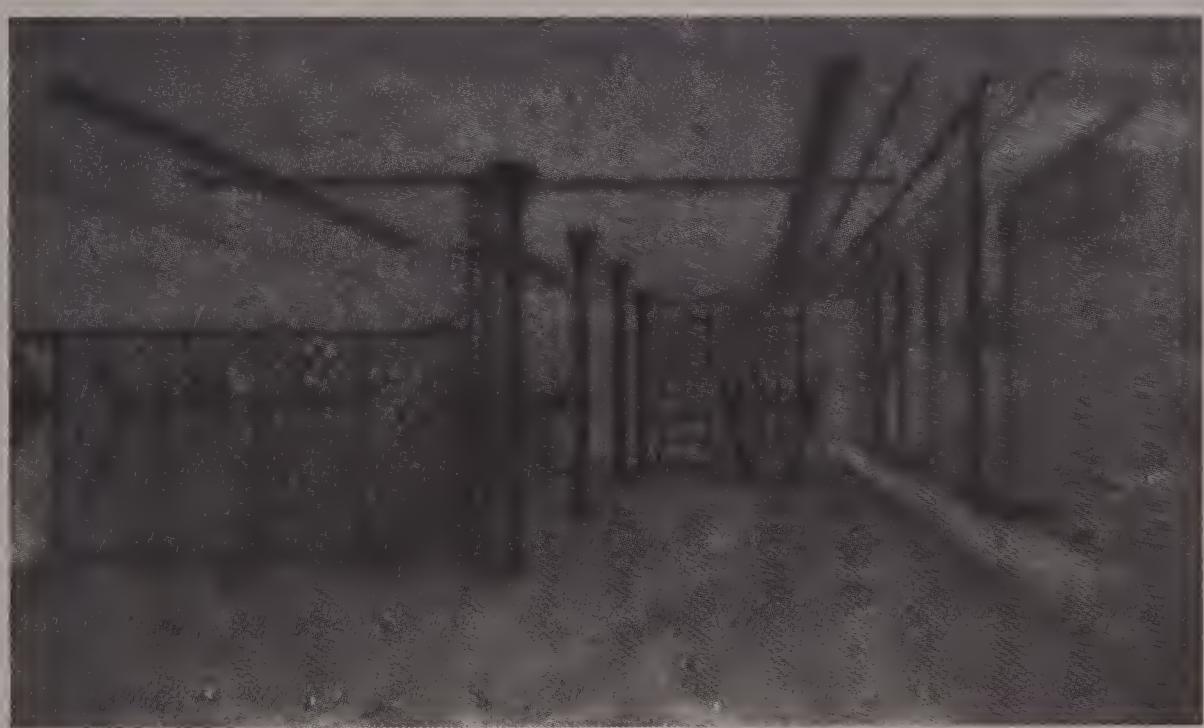
Courtesy of The Druker Company, Boston, Ma.



Store design for Yohji Yamamoto, New York City.
Munkittrick Associates, architects, Cobalt, Ct., 1988
Colored Diazo print by Alain Munkittrick, 1989

A dual design with the Yamamoto store (men's and women's clothing) in London, the New York store was designed by Munkittrick with contemporary sculpture by Anthony Donaldson and rolling and suspended shelving by Timothy Hines, to dual purposes. A graduate from Wesleyan University with a degree in architecture from the BAC in 1979, Alain Daleas Munkittrick is typical of the increasingly common student who comes to the BAC with a B.A. in some other field. Like the early instructors at the BAC, he taught continuing education courses at both Harvard's Graduate School of Design and the BAC.

Courtesy of Munkittrick Associates



116 Huntington Avenue, Boston, Ma.

Childs Bertman Tseckares & Casendino Inc., 1989

All the principals at CBT have taught at the BAC over the years. Richard Bertman introduced a course in understanding the design process in the mid-1960s. Project Manager for this building was James McBain, who attended the BAC from 1973 to 1978.

Courtesy Childs Bertman Tseckares & Casendino



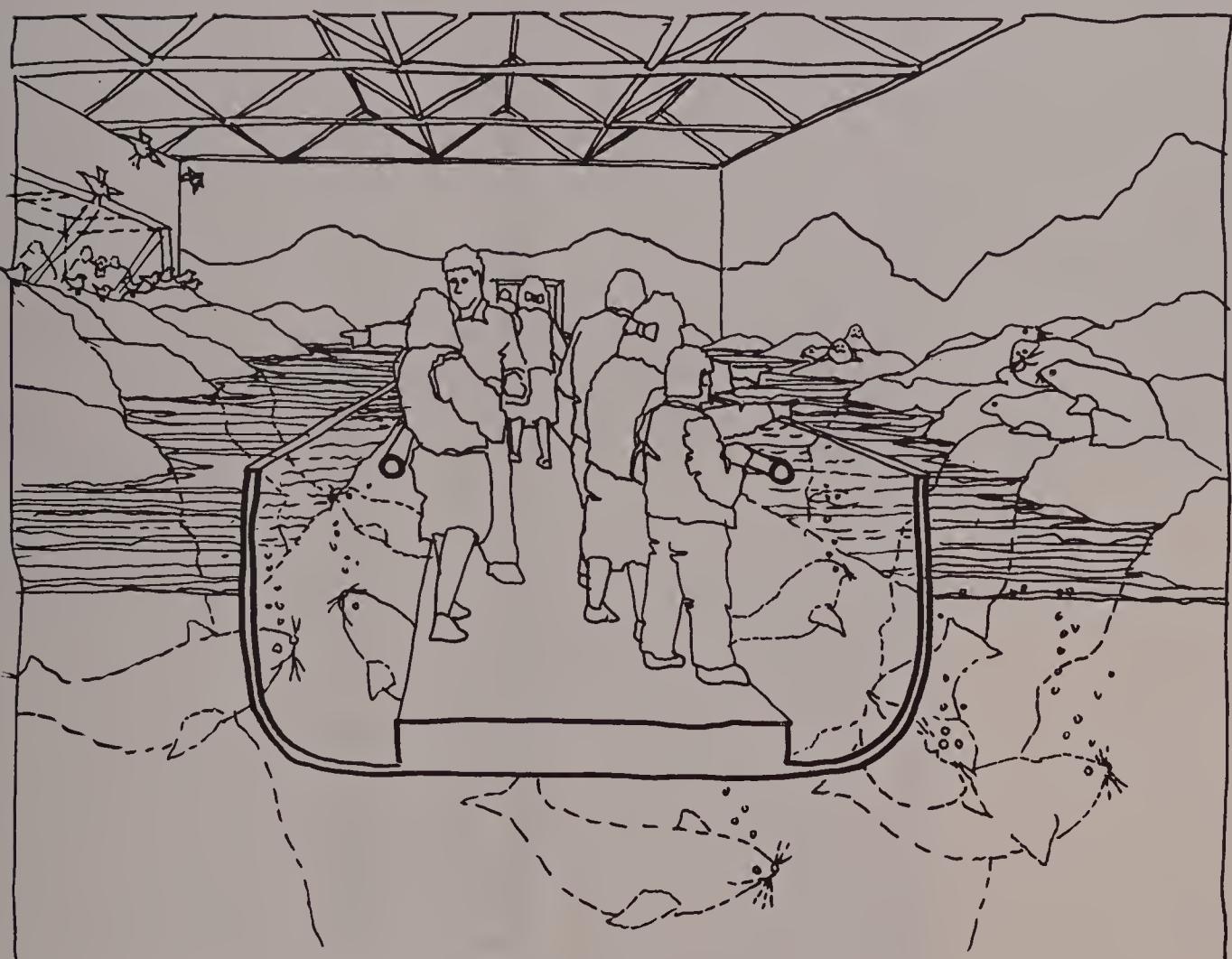
Genoa Aquarium, Italy, under construction

Cambridge Seven Associates Inc.

Peter Sollogub, renderer, 1988-1989

These sketches are intended to show how a visitor would experience the proposed aquarium. Sollogub, also Project Designer, taught Free-hand Drawing and was the first area coordinator of the Visual Studies program at the BAC in the 1970s and early 1980s. Peter Chermayeff, Partner in Charge, most recently has served on the Centennial Advisory Committee for these centennial exhibitions, and Bobby Poole, Project Architect, also taught drawing at the BAC in the 1970s.

Courtesy of Cambridge Seven Associates



Project for Phase III of "Parkside," 172 Tremont Street, Boston

Piatt Associates, Architects

Ink and watercolor rendering by James Piatt, 1988

Phase III, which has received approval for variances, is currently undergoing review by the developers. Thomas Piatt, a 1980 graduate of the BAC and a principal in the architectural firm of Piatt Associates, is one of the general partners. Phase I was built in 1989.

Courtesy Piatt Associates, architects, Boston



Country Living Home of the Year, 1989

Designed by Richard Wills, Royal Barry Wills Associates, 1988
Country Living Magazine and the American Wood Council
sponsored the design and building of this house. Richard
Wills, son of Royal Barry Wills and currently president of the
firm, attended the BAC in the 1950s.

Courtesy of Royal Barry Wills Associates



Star Savings and Loan Association Headquarters, Sayre, Pa.
The Ritchie Organization, 1989
rendering by James Christopherson, 1988
Project Designer was Carlos Melendes, class of 1985 at
the BAC.

Courtesy of The Ritchie Organization, Newton, Ma.



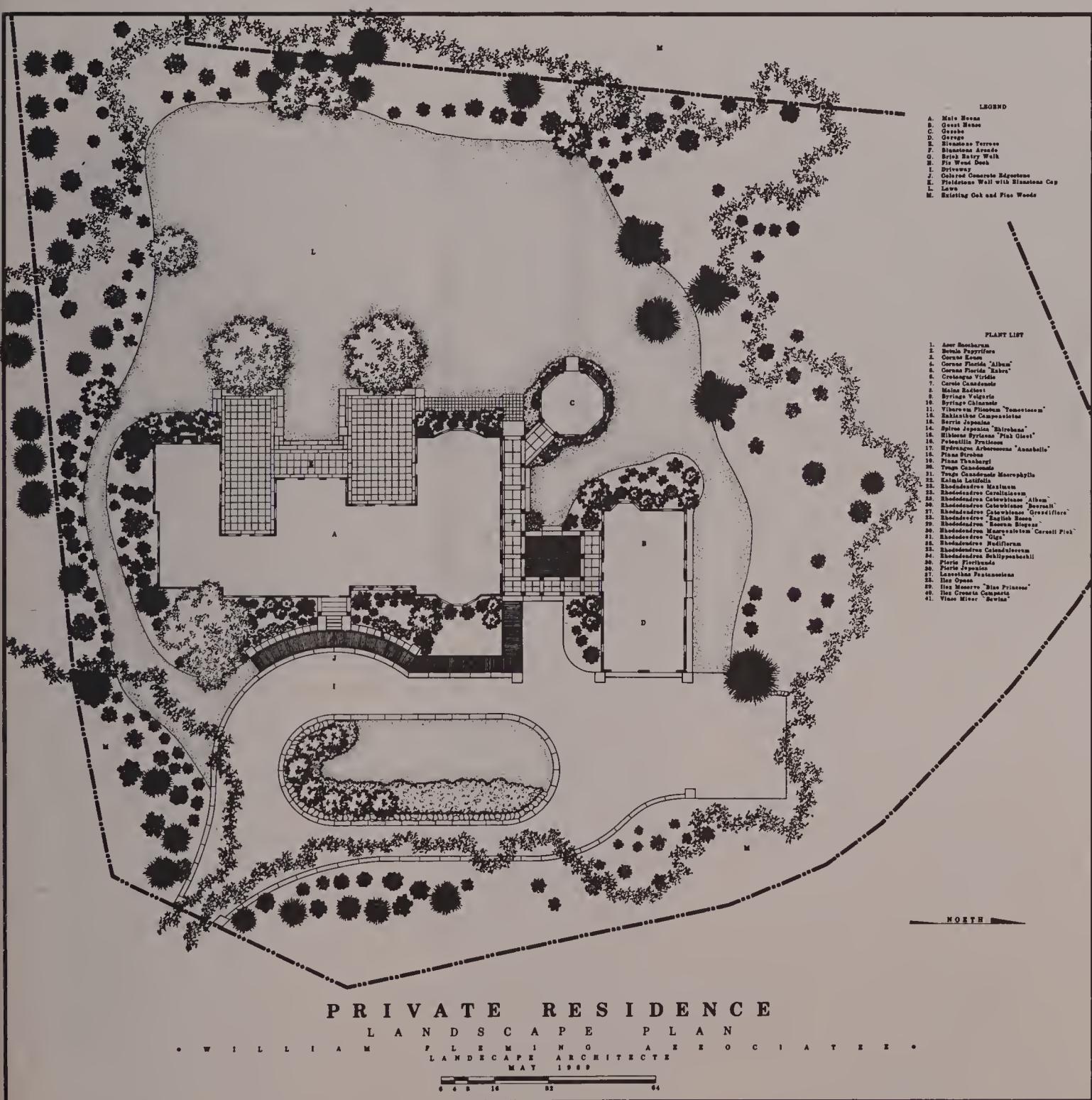
Master plan for a private residence in New England

William Fleming Associates, 1989

Color rendering by Catherine B. Clarke, 1989

Fleming placed fourth in a highly competitive competition sponsored by the City of Boston Public Facilities and Park departments in 1988. Fleming, whose practice is about 90% landscape design, graduated from the BAC in 1978, as part of the first group at the BAC to receive a degree of Bachelor of Architecture.

Courtesy William Fleming Associates



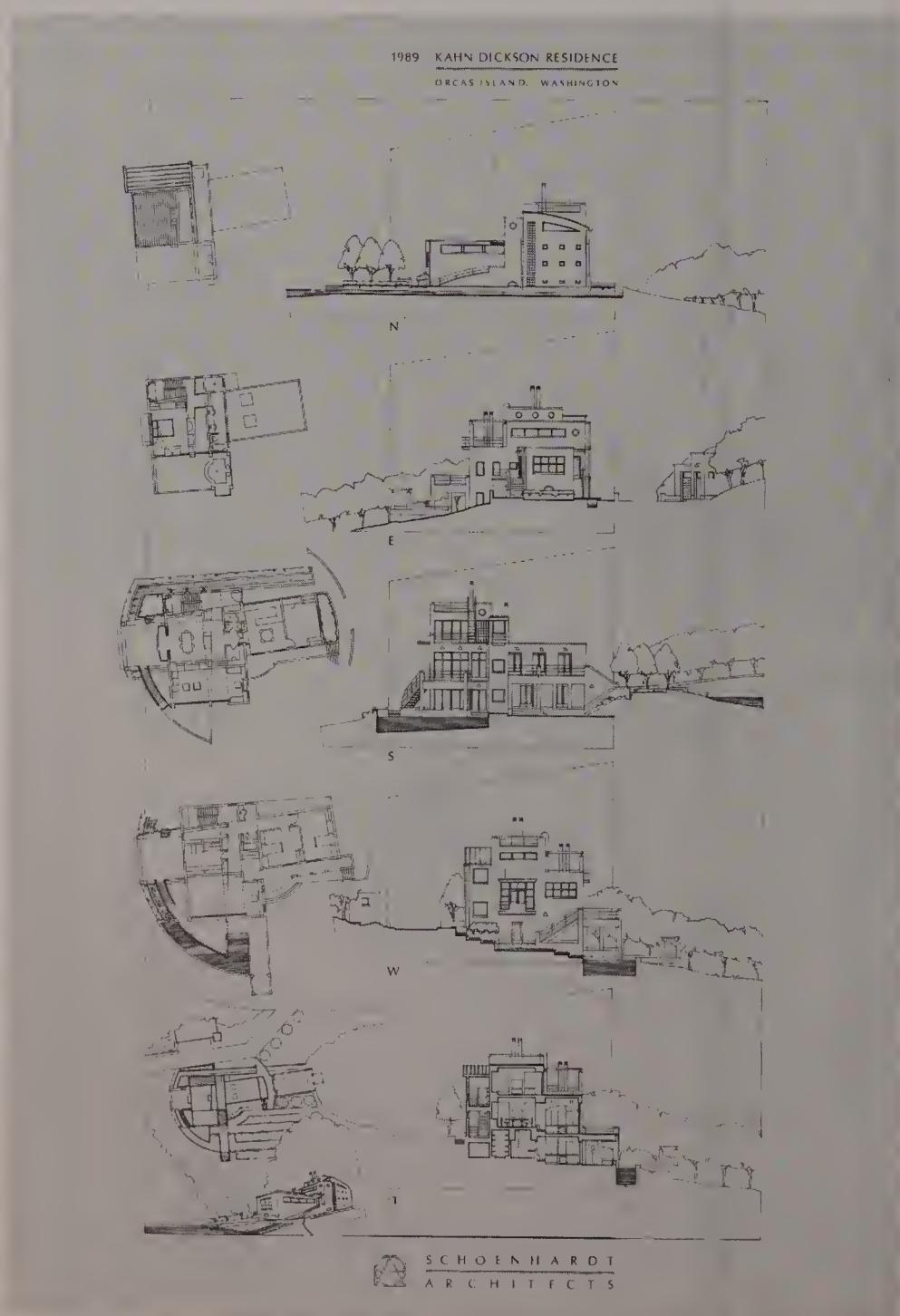
Kahn Residence, Orcas Island, Seattle, Washington

Schoenhardt Associates, Architects

rendering by Madalena Schoenhardt, 1989

This house, of 3,000 square feet, sits in a fifteen-acre plot with an ocean view. Madalena Schoenhardt graduated from the BAC in 1987.

Courtesy of Schoenhardt Associates, Architects



Tremont Temple Baptist Church, Boston, Ma.

Blackall and Newton, 1894

Sepia Diazo print with black and white prismacolor by

Chungwei Su of Notter, Finegold + Alexander, 1989

BAC founder C.H. Blackall wrote of his firm's design for Tremont Temple, that it "shows a deliberate attempt to treat the front of the building exactly as one would treat a watercolor." The facade is slated for renovation by Notter, Finegold + Alexander, as part of an ambitious building project by the church. Project Manager is Karle Packard who taught Design Studio and served on as a thesis critic and on portfolio review committees.

Courtesy of Notter Finegold + Alexander, Architects and Preservation Planners, Boston, Ma.



Wellesley Science Center

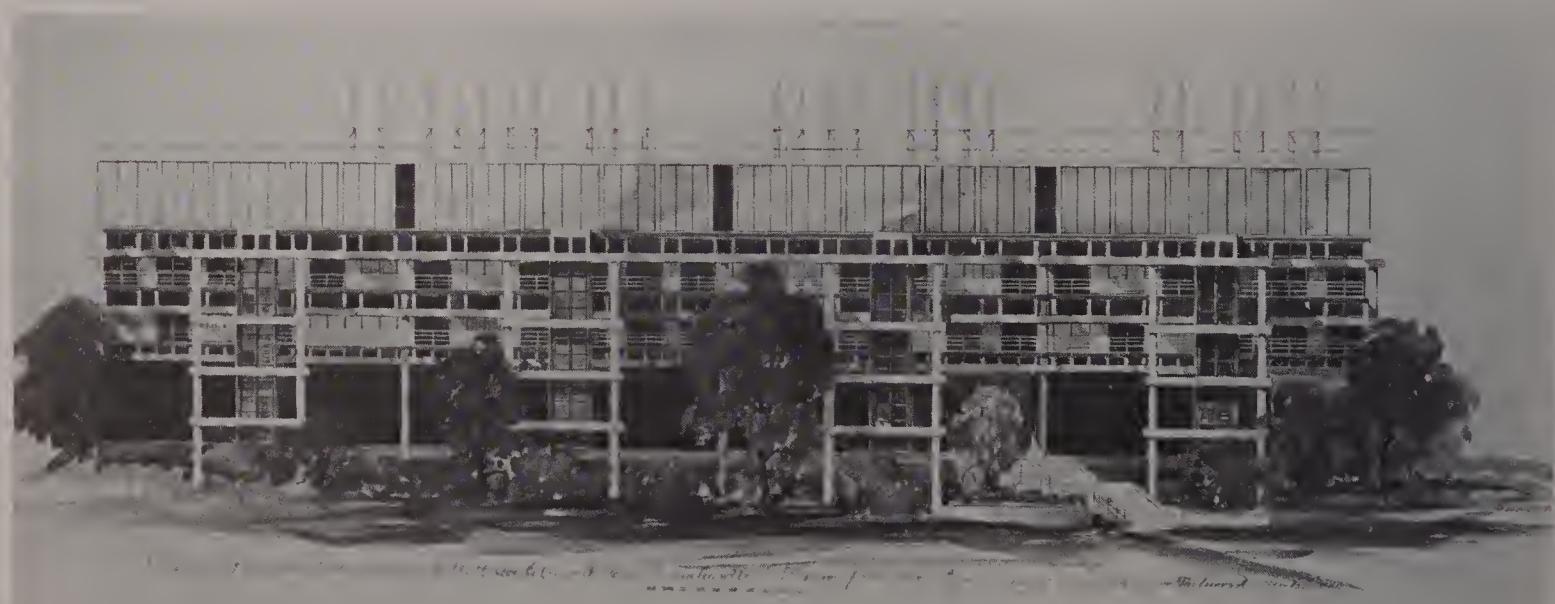
Perry, Dean, Stahl & Rogers, 1978

Rendering especially for this exhibition by Robert C. Dean,
FAIA, 1989

The Wellesley Science Center won the Harleston Parker Medal in 1988, the last year in which it was eligible. Peter Ringenbach, who graduated from the BAC in 1969, was Principal in charge. Stan Dunbar, who worked at Perry, Dean from 1972 until a year after his graduation from the BAC in 1982, was a member of the Design Team and Project Coordinator for the Science Center. He designed a modular, flexible, easily assembled customized laboratory furniture system for the college.

Perry, Dean, Rogers & Partners was recently asked to design an addition to the Wellesley Science Center. The Partner in charge of this current project again is Peter Ringenbach; project architect is another BAC alumnus, J. Michael Sullivan, who graduated from the BAC in 1987.

Courtesy of Perry, Dean, Rogers & Partners



Plaudits and Gratitude

The exhibition consultants, assembled to help make suggestions and provide direction, were invaluable and seemed to have a good time as well. I take this opportunity to thank profusely Frank Adams, Principal of Stahl Associates, Inc.; Richard Cheek, architectural photographer; Peter Chermayeff, Principal of Cambridge Seven; John de Monchaux, Dean of MIT's School of Architecture & Planning; Dennis De Witt, architectural writer and historian; and Maurice Finegold, President of Notter, Finegold + Alexander.

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Hugh Stubbins and Associates Inc.

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From the Boston Public Library, Rick Zonghi, head of the graphics design, Catherine Dibble, Assistant director, Research Library, Joseph Sarro, Superintendent of Buildings, helped with the exhibit, and Rhonda Berchuck helped with the exhibit at the State Street Bank.



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BAC
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